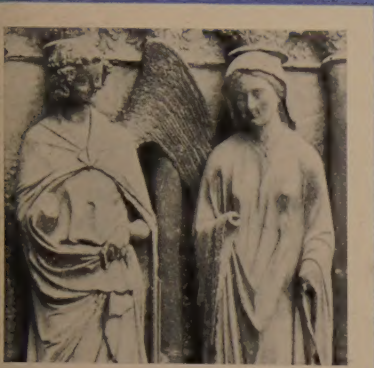


# MAGAZINE OF ART



THE PSYCHOLOGY OF CREATION BY ANDRE MALRAUX



FRENCH EX-VOTOS BY ANATOLE JAKOVSKY



THE PAINTING OF MAX WEBER BY HOLGER CAHILL



MEXICAN EX-VOTOS BY JEAN CHARLOT

APRIL 1949 75 CENTS THE AMERICAN FEDERATION OF ARTS



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IN ASSOCIATION WITH

## THE METROPOLITAN MUSEUM OF ART

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*The Angel of the Annunciation, from Rheims Cathedral.*



ANDRE MALRAUX

## The Psychology of Creation

THE middle ages were ignorant of the very names of their painters; the renaissance studied theirs as it studied other famous personages. In the eyes of both periods, the painter *made* pictures; his art was distinct from his person. This distinction has since given way before the connection between talent and the search for the artist's secret. No one dreams of linking the tactics of Napoleon's Italian campaign with the adultery of Josephine or the modification of Maxwell's Equation with some amour of Einstein. Yet everybody is prepared to ascribe to Goya's liaison with the Duchess of Alba a direct action upon his painting. Our period has given us a taste for surprising the artist's secret because human beings like to make amends for their admiration and perhaps because they hope this secret may disclose the secret of genius.

To be sure, the choice of biographical facts, beyond merely elementary facts, is in keeping with man's philosophies or, at least, with his concepts. Time was when the relations between the artist and God were deemed at least as important as his love life. What do we learn from the biography, indeed from the psychoanalysis of Leonardo? That he was an illegitimate child, obsessed by the phantasm of a vulture. The fanatical investigation which causes this vulture to appear in the *Virgin of the Rocks* teaches us but little about what forces us, four hundred years later, to seek that cryptic figure in these canvases. Alas for the sorry secrets of a few men who created the honor of belonging to the human race, secrets wrenched from memory amid a sly wagging of heads, much as ridiculous mummies might be wrenched from the loftiest pyramids! By the limits biography lays down and by its negative lessons (e.g., "If Goya had not been a sick man, he would never have painted the *Deaf Man's House*"), it can never do more than circumscribe genius. As for the secrets, they become futile at the point where art begins, namely, where quality is concerned.

How many men possessed by the mysterious vulture-headed demon have sketched birds of prey in their forgotten works! Do our investigators seek to discover the man beneath the artist? They might as profitably scrape frescoes to find merely plaster below. The sensitivity which has stamped itself upon memory and which we may afford to discuss with some freedom, is the sensitivity of the artist, not that of the man. This type of sensitivity we know only through the works themselves. Piero di Cosimo did not declare himself a poet, he painted pictures; the Valois countryside of Corot is considerably less present in his letters (and even less in his conversation) than in his paintings or in the tales of Gérard de Nerval.

In certain of Corot's landscapes, there is an ineffable part, apparently foreign to painting, in which morning seems to have become the form of expression of some childhood memory and which appeals to a humble and invincible Arcadia within each and every one of us. At such moments, Corot was doubtless extremely sensitive; but to enjoy them, he had merely to stroll afield. If he paints them, he does not do so as models but rather because these moments bring him an exceptionally *fecund* emotion. They are not "fine subjects" but sources of exaltation—of an exaltation born because certain moments and landscapes and figures mean to an artist so many promises of a work of art. Faced with a view, the most nature-loving of painters does not say: "What a magnificent sight!" but, as he surveys the landscape he has chosen, he says: "What a magnificent picture!" Cézanne did not love the Montagne Sainte-Victoire as a mountain-climber does; but he did not love it as a contemplator does, either. The eternal adolescence of mornings in the Ile-de-France or the homeric rustling in the tremulous air of Provence is not "imitated"; it is conquered. Light must become color. But the harmony between a site, a moment and other more obscure elements, places Corot or Cézanne in a state of grace; and the best "subject," be it a stone or the Château Noir or the Passion, is that subject which inspires the painter with the most violent need to paint.

The familiar poetry of objects plays this part in Chardin; the gentle light of afternoon in the minor Dutch masters; the sunset in Claude Lorraine; a solemn swarming amid the shadows in Rembrandt; and, though inherited, the torch and bedside nightlight in Georges de la Tour. These states of sensitivity in the great artists who reveal them are not accidental; the artists summon them, consciously or not. Perhaps what is called inspiration does not defy analysis. There is an atmosphere of Asia—a few straw huts with their barbaric temple on the bank of some immense and dismal river—from which the talent of Joseph Conrad seems suddenly to rise and spread. There is the atmosphere of India for Kipling. For Dostoevski there is a hallucinated seething of figures amid the shadows akin to that in Rembrandt. For Stendhal, there are the high places and for Shakespeare his skulls and ghosts. Leonardo's adolescents and the tortured figures of Goya belong to the same order of phenomena. Schumann composed more readily when he could smell the odor of apples, but these apples have not passed into his music; we could better recapture the obsession of night, for instance, if they had. In Corot's paintings, we recapture his mornings but they perform the self-same function as the apples.





Corot, Corot's Property at Ville d'Avray, 1850-55, oil, 12½ x 16".

Rembrandt,  
The Raising of Lazarus,  
1632, etching,  
Los Angeles Museum.



Georges de La Tour, The Annunciation to the Shepherds, 1644(?), Louvre.

The function of exaltation and of deliverance? Both, probably. But always these are far more the means of creating a painting and the painting is far less the means of expressing the artist's fixation. Corot's blue is a morning, his morning is a blue. The artist does not owe his revelation to moments when the world confers upon him the privilege of its beauty; he seeks out such moments in order to serve his art; his sensitivity achieves creativeness in the measure in which it has found a point of departure in nature's forms and in which it tends to possess them. Let us make no mistake: in El Greco, the refusal of baroque spacing is perhaps not more important than God but it is not less important. Suppress one or the other and you still have El Greco but you no longer have Grecos. The capital biography of an artist is his biography *as an artist*. This is his History.

The events of such a biography are difficult to define. Derain and Vlaminck rightly attach great importance to the day when they were first impressed by a negro mask. The life of an artist is made up of such encounters but he happens to conceal them sometimes or, especially, he happens to be only half-conscious of them. For an artist to come upon an art created by savages, yet one to which he feels akin, is a striking phenomenon; the discovery by Vermeer of a particular relation between a yellow and a blue is less so. The genius knows that he has conquered his universe but he scarcely knows when he did so. The road leading from exteriorities to the intimacy of what goes onto the canvas often seems a long one. Did El Greco remember the day when he could paint a sky as a plane?

These frontiers are all the more indistinct because their domain is the more individual. Periods of bloodshed, if they fail to find expression, clearly kill the expression of the worlds they have destroyed. Goya might have died at the age of twenty but the art of Fragonard, in 1793, was as dead as Louis XVI. Yet if the vital experience of a nation, a class or a collectivity of any sort, projects its artistic expression, it does so through artists; and the most profound experience of each of these artists acts variously according to whether it agrees with the collective design or stands aloof from it or opposes it. Goya is sick, Spain too. Van Gogh is sick but neither Holland nor France is ailing. The weightiest human experience, the consciousness of the irremediable, assumes many forms. In the thirteenth century, it is not without refuge or resort. But the irremediability of Villon (and perhaps of Raphael), of Cervantes, of Milton, of Chopin, of Baudelaire, of Watteau, of Goya, of Van Gogh, takes shape from the times rather than from destiny. Had we to resuscitate so many centuries in order to perceive at long last that the disease afflicting Watteau and Gauguin arouses dreams and that Goya's illness inspires accusation, that the malady of believers invokes God and the malady of agnostics invokes absurdity? Possibly the irremediable might have forced (and perhaps did force) the master of the *Pietà of Villeneuve* to the same deepening processes as it did Dostoevski; it drove Goya to a metamorphosis; on Watteau it seemed to exert almost no action at all.

Like history, biography does not determine anything, it calls something forth.





Leonardo da Vinci, study for an Adoration of the Magi, ca. 1480, pen, Louvre.



Francisco Goya, Tortured Prisoner, study for an etching of the Prisoner series, brush, sepia and red chalk, about 1820, collection W. G. Russell Allen, Boston.

If every biography is encompassed by its times this is obviously so in the first place because the artist is at least submitted to certain capital values of these times. Even Van Gogh's revolt belongs rather to the nineteenth century than to the seventeenth.

"Locomotives have nothing to do with art," said Ingres angrily. Perhaps not, but they have a great deal to do with the artist who, less than one hundred years after Ingres, is faced with a civilization in peril and who knows one hundredfold more pictures than did the master of the Villa Medici.

According to the times, the artist is a Christian first and next a citizen, or a citizen first and a Christian after (and "Monsieur Ingres" sounds scarcely the same ringing note as "Raffaello Santi"! ). But there is a more decisive reason still which links the artist at the outset to his own age—for he cannot belong to some age of his choice nor to any age other than his own.

For whom is the art of Ingres timeless save for Ingres alone? One glance suffices to establish the date at which even a nude by Ingres was fashioned. Who would consider it contemporary with works by Phidias or Raphael? Ingres, beginning where David left off, claims Raphael for master and he inverts the curve of Raphael whose starting-point was Perugino. Ingres is an antiquary, Raphael was a "modern." But, Ingres might object, Raphael sought antiquity. What antiquity, we might reply, is to be found in his portrait which Ingres copied with such filial piety? "I do not and I will not belong to my apostate age!" Ingres insisted. Raphael on the contrary never dreamed how anybody could wish to belong to any but his own age. To Raphael, the style of Raphael was a blossoming and ripening; to Ingres, the style of Ingres, and that of Raphael too, expressed a protest. And the passage of time submits them both to the same inexorable metamorphosis. Valéry cannot resemble Racine, he can only equal or counterfeit him. No style can be reproduced.

This is the truer because, for one short day, a painting or a statue speaks a language that it will never speak thereafter: the language of its birth. Complex though the biography of the "Fates" may be, from the Parthenon to the British Museum, no man shall ever again know how their voices sounded on the Acropolis. *The Smile* at Rheims is a statue whose rigidity was enhanced by each succeeding century down to the end of the baroque. Yet at its birth it was a smile, a figure sprung to life like all figures connected with discoveries of representation. And it was not in the presence of the most realistic of Flemings nor under the sign of the most aëry freedom of the Italians that the crowd acknowledged a living figure and bore it in triumph through the streets; it was in honor of Cimabue. Hieratic photographs, in the infancy of the camera, were believed to be absolutely true to life; and it is only today, when we have technicolor, that we realize how monochromatic the old films were. But this pre-emptory, though not always immediate, existence of great works is not limited to discoveries of representation, it is common to all forms of creation.

Painters know what a dulling insipidity the years bring to their canvases. The beholder's eye looks familiarly





African sculpture from Senufo, Ivory Coast, wood, 22 $\frac{7}{8}$ " high,  
Walker Evans photograph.

now upon what once dazzled him; doors which once seemed to open out upon the unknown presently open out upon no more than one particular picture; an art that once stood proudly alone is eventually incorporated into the history of art. Thus we may conceive of a history of art even in a world—an imaginary world, of course—which possesses no history at all. A terrifying fetish ceases to be so and, in order to rediscover terror, the sculptor of a savage tribe or his disciple or his rival will be compelled to fashion another fetish.

But the transformation imposed upon masterpieces by the mere fact that they endure is not limited to such enfeeblement. Since the world is never simply a model, the painter has a choice. Either he may copy another painter, completing the latter's work, or he may make discoveries. In the field of representation, he pursues what has not been represented before (subject, movement, light); in the field of creation, he accomplishes what has not been hitherto created. In either case, he must perforce discover whether his discovery belongs to the order of completion or to that of revelation, be he Raphael or Goya. But, whichever he is, the accent of his discovery is such that those who first hear it frequently recognize the accent of the possession of the world quite as clearly as did the creators of the work of art.

It is a memorable fact that Cimabue's *Madonna* was borne in triumph by the crowd; but any genius, so long as his creation preserves its virulence, is so borne in secret by painters. Over this particular gentry, Cézanne has never ceased to reign supreme. Probably the reason why every genius elaborates beyond his immediate masters is that the ferment of discovery still lies fresh within him. From the death of Cézanne to that of Renoir no true painter but felt himself closer to them than to Delacroix; the admiration they awakened was different in tone from that awakened by their forerunners whose canvases looked down from the walls of galleries and museums. The art of Cézanne and of Renoir was a *living* art.

Statues and paintings bring Phidias more strikingly to life than Caesar, and Rembrandt than Louis XIV, just as, in other fields, Shakespeare is more vital to us than Elizabeth, and Bach than Frederick II. Yet between a living art and the museum lies somewhat of the immensity that separates our own private lives from history. A slender art that is alive is far more forceful than a great art that is dead. Neither Michelangelo nor Raphael began with antiquity, nor did David who, at the outset, was an eighteenth-century minor artist. The artist's vocation almost invariably dates from his adolescence which is usually bound up with the art of his immediate times. Of course, there is no visible proof that the artist begins with his "living" elders—who in periods the painters consider decadent are not always forerunners of the new but often the last masters of the old—and that he discovers thereafter a kindred or liberating link with those whom he resuscitates. Such proof is lacking because the work of the masters forms a whole in our memories and becomes a sort of symbol. We never fail to associate all of Michelangelo's statues with the *Laocoön* and all of Raphael's compositions with the ancient Romans. But Michelangelo was exalting the *Laocoön* at exactly the period when he was discovering within him that ferment which was to lend his own style one of its majestic accents. The





Jacques Louis David, Self-Portrait, 1813, collection Fleury, Paris.

Jean Auguste Dominique Ingres, Portrait of M. Rivière, 1805, Louvre.



sculptor of the *Pietà Rondanini* was less exercised by this admiration and this resurrection than by some discovery of his youth now lost in his genius. In the beginning, forms are not revived by the style of a master but by the call, the dictate that with the aid of the forms revived, will permit a given style to take shape.

This resurrection is more frequent than would appear; if we fail to observe it clearly, that is because to us it invariably evokes the renaissance, whose province is not limited to forms. The "return to antiquity" throughout Europe was enacted more rigorously by David than by Raphael. Neither David nor Ingres sprang from Winckelmann for no art is ever born of a theory. Theories at best inspire a rational style or, in other words, exactly zero. What is more, all painters know this. But the history of art—that fiction which calls itself history—is not written by painters.

The resurrection of dead forms is never stimulated by anything except by the appeal inherent in living forms.

Now these revived forms, whether uprooted from the earth or from the museum, undergo a first metamorphosis when they return to life. The *objet d'art* in Christian Europe was virtually invented by the renaissance. A gothic crucifix, as I have said elsewhere, was a crucifix before it became a statue and it probably found itself in unpleasant company when transported to a museum. The work, then, loses its function, but its style gains thereby especially when it is a minor work: the figurines of Lagash become "Sumerian," carved beams become "Gothic," much as studio canvases benefit by the prestige of certain masters, particularly El Greco. In the case of major works, the discovery is transmuted into a moment of history and the inverted perspective of the discovery makes of the *Daughter of Euthydikos* one of the loftiest manifestations of Praxiteles although we are not unaware that its author only led toward Praxiteles.

Chiefly to defend ourselves against such metamorphoses which run rife in our times we seek to ascertain the truth of the artist in his theories, if he theorizes, or in his words if he does not. This is often exciting but always illusory. Rarely, perhaps never before our day, did painting claim to be painting and nothing else. Probably neither Tintoretto nor Rubens discovered the *Flagellation* or the *Philopoemen* by chance; they do not seem to have preferred them to their vast presentations. Their premeditation did not call forth the same pictures as their genius. The painter scarcely analyzes his painting; or he establishes theories somewhat better than others yet quite as vulnerable; or else he undertakes to justify himself in the face of oral or written criticism. Often, out of this justification, there rise certain brief revelatory phrases—for sallies have ever been a form of expression practiced by painters.

"One result of sincerity," says Manet, who was often better inspired, "is to endow works with a character which often makes them look like protests whereas the painter never dreamed of doing anything except painting his own impression." Thirteen years after the *Olympia*, which is, doubtless, an impression? But Cézanne, having uttered the commonplace: "We must give the picture of what we see, forgetting everything that has appeared in the past," goes

(continued on page 148)



## Max Weber: A Reappraisal in Maturity



Max Weber, *The Young Model*, 1907,  
oil, 39 1/8 x 32 3/8".

and more of the creative vision which the artist must follow to his last breath.

The young artist who has "found himself" is the inhabitant of a dead world, but he has certain advantages. There is the more facile success, the ready critical acceptance of a standard article and a certain feeling of perfection that comes from working in the groove of an established formula. Perhaps that is what the French critic, Rémy de Gourmont, meant by his cryptic statement: "All good writing is a form of bad writing." When the writer and the painter keep repeating the "good writing" and "good painting" of the formula they are lost. Only when they break over into fields of fresh experience, the new "bad writing" and "bad painting," do they recover their goodness. But then, as every member of the hue and cry knows, the artist has entered a land of open season where he is always fair game. That is one of the risks the creative artist must take. No American artist has more consistently followed his vision into fields of fresh experience than Max Weber and none has been attacked with more savage and sustained virulence. In the teens of this century the attack centered about his presence in the skirmish line of modern art. In the mid-twenties, when French modernism was riding a high wave of popularity, Weber was chided for daring to explore fields pre-empted by the School of Paris, dismissed as an imitator of a modernism which now (so critics said) was "old hat" and, paradoxically enough, scolded for not sticking to this "old hat" modernism but going on to a more humanistic and religious expression. In the depression years of the mid-thirties when he moved in the direction of social comment some critics said: "Weber has abandoned esthetics."

The most violent opposition came in the period 1909-15. His earliest shows were all but ignored, but, beginning with Weber's shows at Alfred Stieglitz' 291 Gallery in 1911 and at the Murray Hill Galleries in 1912, the critics felt it necessary to protect the public and he was written out of the world of art by the *New York Herald*, *Sun*, *World*, *Globe*, *Post* and the *American Art News*. There came forward to defend him only artists, a literary man, Hutchins Hapgood, and a little later a museum director, John Cotton Dana. In 1913, however, when Weber was invited to show with the Grafton Group in London, though many of the critics were hostile there was a break in the solid phalanx of opposition. Sir Claude Phillips, of the *Daily Telegraph*, and Roger Fry,

MAX WEBER is a painter who through the years of his maturity has continued the artist's Odyssey of self-unfolding and discovery. We need to meditate upon his work for it illuminates many phases of the creative life of our Western world. The thought and feeling of this world, that is, of western Europe and the Americas, is charged with a strain of nostalgia for irrecoverable youth, the mood of Rubén Darío's *Song of Autumn in Spring*:

*Juventud, divino tesoro,  
Ya te vas para no volver!  
Cuando quiero llorar non lloro . . .  
Y a veces lloro sin querer. . .*

We love the brightness falling with tropical suddenness from the air, the poet early dead, the young genius, the painter discovered too soon, too soon forgotten. Unlike the East we easily forget the achievement that comes to man in his less spectacular later years. In America, where this mood is strong, it drives us to ask the artist to fit himself into some pattern acceptable to contemporary fashion, to "find himself" and to go on repeating that found self so that we may conveniently categorize and forget it. This is one of our most efficient ways of killing the artist, for no creative artist ever finds himself for good and all. The self is involved in a world and that world expands and recedes, asking more



the greatest art critic then writing in English, found Weber a "born colorist and altogether a technician of great subtlety" and a man whose work showed "extraordinary power" and "profound understanding of the principles of design." The works praised by these critics were the same in which New York critics could discover nothing but "distorted notions of art requirements," "ugly color," "hopelessly stupid drawing," "absurd compositions" and a "grotesquerie" which could be acquired only "by long and perverse practice."

A study of the critical response to Max Weber is likely to stir unhappy thoughts about recent utterances on American art. Is this where we came in? In spite of the creative vitality that has carried American art abreast of European developments must we admit that criticism in the United States still lags behind British and continental criticism? The lag may be explained, in part, by the fact that a sound tradition of art criticism develops late in any culture. Perhaps British and continental critics only seem more advanced because they know how to give their rejections an air of tolerance, even of hospitality, setting a "possibly" against the abrupt American "absolutely." Still it seems legitimate to ask whether we have any professional critics today who will rank with Roger Fry, Clive Bell or Herbert Read. Certainly there is none who has had so wide an influence. With one or two exceptions our best writers on art are not professional critics at all but artists, museum directors, art teachers and art historians. One waits for a more considerable body of criticism from these writers. In the meantime there is still our question.

At the center of the critics' failure to deal adequately with Max Weber (and one must account it a failure in spite of the acclaim of recent years and the early support of Henry McBride) is the refusal to accept the idea that the artist's portrait of himself must always contain those elements of likeness and unlikeness, the strangeness-in-famil-

ilarity characteristic of everything that lives and moves. But we, the critical we, the we of the American art market, ask the artist to find his direction early and continue in the approved direction. We are apt to feel defrauded, even angry, when the artist breaks away from this pre-established situation and grows in more than one direction. The question then arises: can we find a logic in the artist's many-directioned growth? What, for instance, is the trunk that holds together the diverse and seemingly opposed branches of Max Weber's art? Most critics have tried to locate it in a certain internationalism, in the fact that he came to this country as a boy of ten steeped in the psychological air of eastern Europe, in Russian folk art and the solemn color and ritual of synagogues. And that, after his initial years of art study and teaching in the United States, he spent another three and a half years in western Europe, immersing himself in her many-rooted past and in the contemporary passion for reshaping and renewal that goes by the name of modern art. It is a mistake to emphasize all this as European. Our view of what is American, its depth, its variety and texture, is less than accurate if we post its limits in xenophobic rejections and acceptances. America is also these rejections and acceptances but she is much greater than that.

It is to this greater America that Max Weber belongs. The same religious intensity and aspiration which he found in Bialystok and Warsaw has been a strain in American life since early colonial times. It is still present. One need not travel outside Brooklyn to find the Chassidic dance in all its reverence. Max Weber's art heritage is American too. In my monograph on Weber, written in 1930, I stated that he had "lived the history of modern art in America." James Thrall Soby has suggested that this might be amended to say that he has lived the history of modern art in Europe as well, but there is something so specifically American in Weber's experience that it seems to me accurate, now as it did then, to

Chinese Restaurant, 1915, oil, 40 x 48",  
Whitney Museum of American Art.





speak of Weber as having lived the history of modern art in America. His work finds its deepest meanings in relation to this American world and its original bent was shaped by American teaching. It is true that the seeds of this teaching fell on fertile ground in Weber, but the seeds were nonetheless American. It was an American artist and teacher, Arthur Wesley Dow, who first turned Weber towards one of the dominant influences in his art, the painting of the Far East. Dow in turn was influenced in this direction by another American, Ernest Fenollosa.

The strength of Dow's influence may be seen in the paintings Weber completed in Paris in 1907 (*The Young Model*, for instance) after two years in Europe studying the masters of the renaissance and the baroque, in communion with the painters he admired most—El Greco and Cézanne—and after a period at the Julian Academy under Jean Paul Laurens. *The Young Model*, with its pale tonality, its simplified modeling and the explicit counterthrust of diagonal and horizontal planes (repeated in the print on the wall, a Japanese print still in Weber's possession) is painted in a style that tells us more about the interests of such American painters as Whistler, La Farge and Dow, and the homage they paid to the arts of the Far East, than it tells us about Weber's European heritage. Within a year Weber had become dissatisfied with this art of pale tone, pattern and arrangement, and he moved away towards expression emphatic in design and in its use of distortion, an art that stresses linear rhythm especially in heavy outlines, dense and simplified masses and arbitrary color (*Figure Study*, 1909; *Composition with Three Figures*, 1910; *The Geranium*, 1911). This art is in violent revolt against the dominant academicisms of the time, on the one side flaccid, as in the American followers of impressionism and the Whistlerian epigones with their Victorian doctrine of "seeing beautifully"; on the other, hidebound, as in the French academies. Critics concerned with the state of American art today are telling us to go back to "the teachings" that produced the great art of the past. But the artist substitutes himself for the past at his peril. No mere going back to the past and its teachings was enough to bring the moribund academicisms of the early 1900s to life. The time cried for renewal. This renewal was accomplished, as Weber has said, not only in going back to the sources, but in making these birth-giving springs of tradition flow again in the modern work. This, so far as Weber was concerned, meant carrying further the research implicit in Dow's teaching, but, as always, the "carrying further" implied the necessary denial that flouts the letter but stirs to life the spirit of the teaching. "Only when ye have denied me will I return to you." The denial was brought about by the very paintings Weber had completed up to the end of 1907 under the aegis of Dow. Each of these was the goal of a search, a solution of problems and, in turn, the challenge to further search.

There is more in Weber's work between 1908 and 1918 than denial of Dow's teaching, as Dow's teaching itself was a denial of American academic practice. (*Women and Tents*, 1913; *Chinese Restaurant*, 1915; *Lecture, Metropolitan Museum*, 1917; *Two Musicians*, 1917). In these paintings one senses clear knowledge of the tradition and complete awareness of the contemporary contributions of the fauves, the cubists and the futurists, an acceptance of whatever Weber found useful in the world of art. What

is important here is not what is made use of but the how of its use. Weber's work always has the additive quality of individual discovery. As Lloyd Goodrich says, Weber's paintings in the teens of this century place him "among the pioneers of abstract art not only in America but anywhere." The additive quality in Weber's art is a function of personality and that we must accept as primary, to be defined only in terms of thusness: "Thus it is, thus it has done." The background of this personality, as we have seen, was no less American than European, a background of devoted study in the tradition and of deeply religious thinking and feeling about man and his place in the scheme of things, filled with reverence for "the teachings" but swayed always by the belief that if the teachings are not effective in meeting the problems of this hour, then life must find in its everyday activity a way that leads towards a new and more effective teaching.

In his *Essays on Art*, published in 1916, Weber says: "Sometimes I think that even inanimate objects crave a hearing and desire to participate in the great motion of time. . . . The flower is not satisfied to be merely a flower in light and space and temperature. It wants to be a flower in us, in our soul. . . . To invest all darkneses and emptinesses . . . to personify matter with one's senses, embodying the inanimate with spirit is a sacred function—the piety of art." This is profound and poetic thinking about the rôle of the artist, and it is in the grain of the religious thought which holds that it is the place of man to work redemption in the world, to find the sparks of God fallen into things, even the most lowly and evil things, and raise them again to union with their source. In doing this, man cannot simply follow the ritual of a teaching. He must make his own life a teaching. He must commit himself, the whole man, in every act of his life, until he becomes like the Patriarch Enoch, the cobbler (about whom Martin Buber writes in *Hasidism*), who "with every stitch of his bodkin as he sewed the upper leather and the sole joined together God and His Divine Presence in the World." In such thinking one may seek the central clue to Weber's art, the binding of the artist in whatever he does, reverence for the humblest things, the passion for renewal ready to break over the boundaries of the past and its teachings when those teachings are not adequate to the problems of the moment, the creative denial implicit in every movement of doing and making.

"The year 1918 seems to be a turning point in Weber's art," said Alfred H. Barr, Jr., in his catalogue of 1930, a time of "introspection and self-discovery." It seems to me that this statement is correct. However, there had already been two periods of self-discovery and two more were to follow. The first came when Weber broke away from American academic teaching to follow Dow into new fields opened up by Far Eastern art and post-impressionism (Dow had been with Gauguin at Pont-Aven). The second, really two breaks, came when he abandoned French academic teaching to form, in 1907, with the Bavarian Hans Purrmann, a class to study with Henri Matisse; and in 1908 when he left the Matisse class because of his admiration for the *Douanier* Rousseau. The incidents of the Matisse class are significant. They have the look of accidents, but one must conclude that they belong to the category of chosen accidents. It is characteristic that Weber should seek out Matisse. Matisse had a profound knowledge of tradition





Tranquillity, 1928,  
oil, 32 x 40 1/2".

and was completely aware of what the contemporary world of art was doing. His practice and teaching aimed not at a perfection based on "the teachings," but at renewal. In seeking this renewal he had learned that the innocent eye sees clearly and joyfully, that often it is the art of primitives and of children that strikes most deeply into the heart of things. Max Weber was qualified by temperament and background to understand this point of view at once, and the same understanding that brought him to Matisse led him away. The second phase, the break away from the Matisse class, is the more interesting of the two. It involves us in the problem of awareness.

The learned man would say that it is necessary for the artist to be aware of all that has been done and all that is being done in his chosen field, otherwise he is condemned to ignore discoveries and to repeat the errors of the past.

He would go on to say that an innocent like Rousseau does not have this awareness. The function of awareness is that of a wide-angled lens which gathers the past and the distant and focuses them upon the moment. But this ability to focus on the present moment and make it one with the timeless is precisely the virtue of the rare innocent, like Rousseau. It is the learned, the dogmatist, the ritualist who is constantly in danger of slipping back, of falling into the confusions of the idiot, like Benjy in Faulkner's *The Sound and the Fury*, always mistaking the past for the present. This is the fate of academies. It is an interesting fact that two great bodies of religious and philosophic thought which have concentrated deeply on awareness in direct experience, Zen (the thinking behind the highest reaches of Chinese and Japanese landscape painting) and Hasidism (Chasidism) place great emphasis (as did early Christianity)



Winter Twilight, 1938,  
oil, 29 x 39", Santa Barbara Museum of Art.



on the value of the simple unlettered man, the innocent, *am ha-aretz*, the man of the earth, God's fool. In Zen there is the story of Hui Nêng, an illiterate firewood seller, who was appointed patriarch of the monastery because his intuitive penetration of reality went much deeper than the great learning of his rival. In Hasidism this story is matched by the parable of the perfect pearl which the greatest masters feared to pierce and which was pierced by an ignorant apprentice; and by the story of the Rabbi of Kosnitz who loved the simple and the ignorant because, he said: "All my travail and work are aimed at making myself simple and they are already simple." Of the American artists in Paris during the first decade of this century Weber was the one best fitted to understand the value of such an innocent as Henri Rousseau and to understand also the interest in primitive and popular art which came in with the modern movement.

The period of self-discovery which began in 1918 and lasted through the thirties marks a return to simplicity and a deepening of the vein of humanism founded in religious reverence which is everywhere present in Weber's art. "In my early days," he says, "I discovered the geometry in the work of God. Now I felt the need to return to the works of God themselves." From this period we have such figure paintings as *Music*, 1918, *Invocation*, 1919, *Gesture*, 1921, *At Evening*, 1922; the magnificent Egyptian architecture of women's bodies in *Balcony*, 1927, *Eight Figures*, 1927, *Tranquility*, 1928, *Beautification*, 1932; and the landscapes, *Avenue of Trees*, 1926, *Two Trees*, 1930, *Winter Twilight*, 1938. We also have several paintings which forecast very clearly Weber's style of the forties.

In the middle thirties, the depression years, there is the beginning of another development, mainly concerned with subject matter, which received very little in the way of critical approval at the time. "In 1934," Weber says, "I heard President Roosevelt use the phrase, 'forgotten man.' It seemed to me that we artists had been doing that, forgetting man." This is Weber's period of social comment, but it is



not the social comment that sees its subject in a mass of "little people" marching with banners and slogans, reported as strikes and demonstrations are reported in the newspapers. With Weber the subject is seen with religious intensity and passion. (*The Haulers*, 1939, *Refugees*, 1939, *At the Mill*, 1939, *The Builder*, 1940, *The Workers*, 1941, *The Toilers*, 1942). What happens in these paintings is that the artist has accepted his subject matter, which to the esthete would smack of the "Ashcan School" at the level of *Invocation* and *Chassidic Dance*. *The Builder*, constructed on strongly opposed pyramids and rectangles, has a dignity and force that make it one with the figures of legend. These *Workers* and *Refugees* actually carry the troubled world on their shoulders and become mythic symbols of man's travail.

Interpenetrating this period of social comment is still another time of renewal in Weber's art, forecast in such paintings as *The Visit*, 1919, and *The Pleasures of Summer*, 1934. It is an art of strong, nervous calligraphy and linear



Above, *At the Mill*, 1939, oil, 40 x 48 $\frac{3}{8}$ ", Newark Museum.

*Chassidic Dance*, 1940, 32 x 40", collection of Milton Lowenthal.



movement, of abrupt, broken, interweaving silhouette, an intensification of elements present in Weber's work from his student days in Brooklyn, for he was always a powerful draftsman. This phase is well developed in 1940 in *Chassidic Dance*, a group of figures in an ecstasy of linear movement against a background of quieting horizontals and arches. There is extraordinary imagination in the creation of human types in this painting, inventiveness and humor, and in *Discussion*, 1942, *Adoration of the Moon*, 1944, *Family Reunion*, 1944, and *Wind Orchestra*, 1945. The extreme fracture of the form, the stretching and loading of characteristic features goes beyond caricature, making the everyday fact leap out of itself, as happens in ecstasy or any profound stirring of emotion. The stretching and loading evolves out of emotional pressure. It is never mechanical or dependent on mere exaggeration, and it always has humor and playfulness. In *Exotic Dance*, 1940, and *Music of the Orient*, 1947, with their rhythmic attenuation and massing, the figures are drawn out or compressed according to their emotional tone and the needs of the composition. But these arbitrarily handled forms, stretching, shrinking, aspiring—one might say this is Weber's heritage from El Greco—are always referable to nature or memories of nature. *Three Literary Gentlemen*, 1945, with its multiple silhouettes confusing each other, the portraits eager, disdainful and lost, not in their manuscripts but in watching each other, is a case in point. Can it be anything but a book club jury? In *Bathers*, 1946, the rich color is broken by quick glances that merge and fade as the light glances over moving forms interweaving with memories of movement. A fine example is *Acrobats*, 1946, the distributed forms darting through a rich but low-keyed continuum of intermediary tones no more obtrusive than gray, but never gray, always alive, and accented with red and yellow and blue.

Line in these paintings is not used simply as contour or as a net to hold objects. It is communication itself, and what it communicates is not fact but significance, breaking the form here, drawing it out there, according to the de-

mands of the communication. The line is poetic metaphor or like a melodic phrase in music, a direct, intensified statement of experience. The statement is never cluttered. In spite of its strength it is spare to the point of understatement. In a sense there is no line, only the accent of the brush where one area meets another, and the line of the brushstroke is so well related to tone value that paint quality is never lost. This subtle handling of the brush is Weber's heritage from the great Chinese. A magical color space in which there is no shouting because one color yields to the others is the environment in which form grows, enclosing and complementing the soaring linear action. The color, sometimes strongly accented (as in the latest work), sometimes a continuum of grayed tones where the color is implied rather than stated and the slightest accent draws strength from its surroundings, is the softness, the consoler, sustaining the movement, quieting its conflict and its cry. "Sometimes," Weber says, "I look at a picture and think it's too gray, but then I see the color in the gray and I remember my friend Henri Rousseau and say, 'yes, that's nature.'"

Weber is the rare artist in whom sophistication does not dim the fresh vision. This quality is evident in his abstract paintings of the teens and it becomes clearer after 1918, when, as James Thrall Soby says, he emerged from the cubist cryosphere. But even in the cryosphere (*The Geranium*, for instance) there is always the warming and fusing personal note, the humor, the live, sensuous and emotionally expressive color. The latest paintings have the same dew of morning as the paintings of Weber's early maturity, the leap and spontaneity of direct experience. Art such as this does not come out of "the teachings" whether political or esthetic. Nor is it simply a revolt against the teachings. It is a combination of learning, a learning which has found its vehicle in a life, with the wonder and joy of the first innocent vision, and a binding of the whole man in everything he does, so that even the smallest act, as with the Patriarch Enoch, binds together heaven and earth.



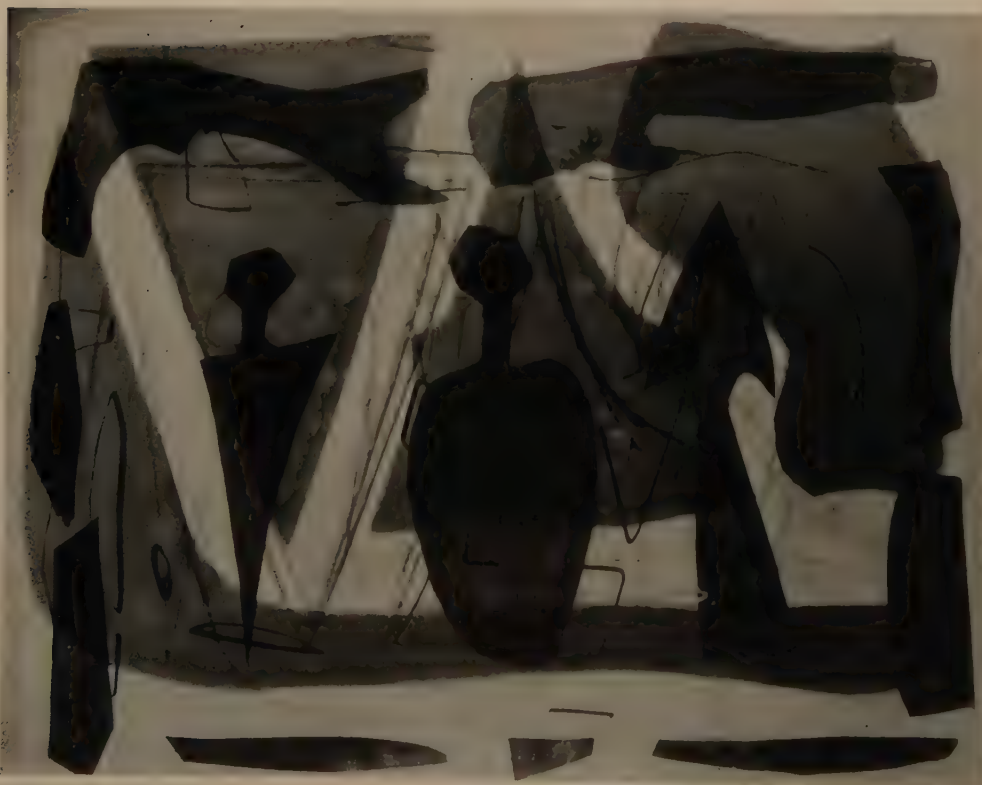
*Acrobats*, 1946, oil, 48 x 58".



**JAMES FITZSIMMONS**, who was born in Shanghai and educated in Europe and the United States, has worked in San Francisco and is now living in New York where he is working on a Guggenheim fellowship. His photographs are in several private collections and have been shown at the San Francisco Museum of Art, the Modern Institute of Art in Beverly Hills, the Addison Gallery of American Art and elsewhere.



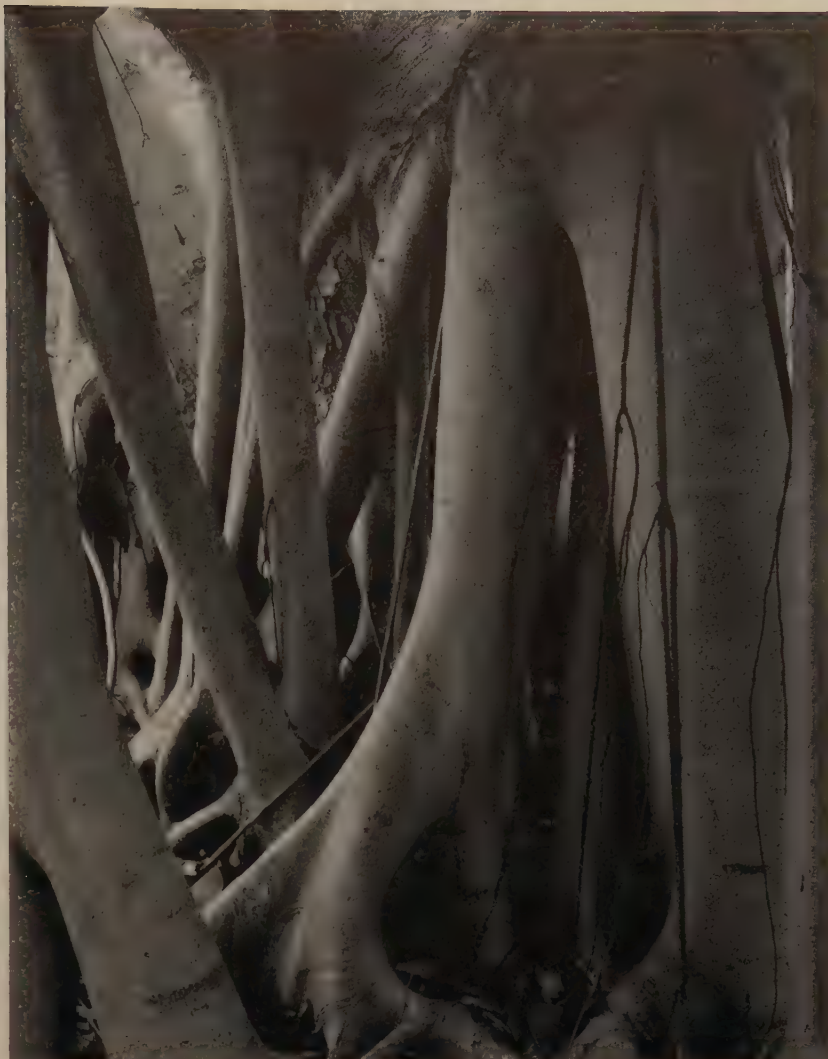
**BRETT WESTON** was born in Los Angeles and has been doing photography since the age of thirteen. He has worked in California as a portrait photographer and, for a brief period, as a movie cameraman. He was a photographer with the Signal Corps and was awarded a Post-Service Guggenheim fellowship. His first one-man show was at the de Young Memorial Museum in San Francisco.



**James  
Fitzsimmons**



**TWO CONTEMPORARY PHOTOGRAPHERS:** On these pages are represented contrasting approaches to photography as practiced by two young photographers whose work is joined only by the fact that neither is "candid" or "documentary." Weston has an analytical interest in the object, and by clear and accurate delineation wishes to portray the character and rhythm of its structure. The form of the object is the form of his picture. Fitzsimmons' interest is in abstract symbolic shapes that have no counterpart in nature. Though his pictures resemble prints, they contain no hand work. Each is a single photograph made by the use of such processes as montage, solarization, negative printing and bas-relief carefully controlled in combination.



**Brett  
Weston**





## Functional Color in the Schoolroom

It may come as a surprise to some readers that there are forms of art in which personal taste and feeling are looked upon as irrelevant if not objectionable. One of these is functional color: the purposeful use of color in schools, hospitals, factories and offices. The surprise is not that color is useful and desirable but that subjective judgments about it are likely to lead to failure in its use.

Functional color had its beginnings about two decades ago in the hospital field. At that time, technical advances in illumination had made possible high intensities of light which in turn had made the glare of white walls intolerable. It was obvious that a surgeon about to perform an appendectomy was less concerned with the esthetic aspects of his environment than with its visual ones. The eventual scientific choice of a soft green to complement the tint of human blood and tissues and to overcome distracting brightness was thus a matter of factual study, and it set the basis for an art of color in which rational rather than emotional factors could be reckoned with in measurable terms.

Functional color finds many interesting applications, many successes and failures in the school field. One may hardly doubt the favorable influence of a pleasant and cheerful environment. Yet it is one thing to make children happy and quite another to serve the best interests of child vision and child welfare. And schoolrooms that are attractive to adults do not necessarily lead to well-behaved and well-adjusted children.

It requires little imagination to realize that color may be as distracting and as annoying as it may be delightful. Uses of color based more on exuberance than on wisdom may actually disrupt the child's concentration by scattering his attention and defying his efforts to think, see or act coherently. It is in every way as difficult to read a book against the competition of bright color in the field of view as it is to listen to a teacher against the distraction of noise. Yet schoolrooms in which the use of color is curiously chaotic are being designed constantly. Children may love a circus, but this hardly suggests that school interiors should have the same ecstatic qualities.

Even a cursory study of the principles of functional color will make it clear that beauty is merely incidental to a job well done in the interest of more practical results.

First of all, the element of brightness is more important than the element of hue. Eyestrain is muscular, and abuse of the eyes is fatiguing in the same way that the taxing of any muscle is fatiguing. In an environment that subjects the child to needless glare or to excessive extremes of brightness, a chain of reactions will take place. As the attention wanders about the room, the muscles of the pupil of the eye alternately expand and contract. In an effort to



*Classroom, Nathan Hale School, Toledo, Ohio,  
designed by architect Edwin M. Gee.*

orient himself comfortably, the child may thrust his body about in an unnatural way. Thus eyestrain may lead not only to poor vision, but it may affect posture and have an adverse effect upon the growth of young bones.

In a long series of investigations made by D. B. Harmon in Texas, a definite relation was found between faulty vision and other physical and psychological disturbances in a school child. "59 per cent of the Anglo-American children in the elementary schools have refractive eye defects or various disturbances that are affecting or distorting their visual sensations." Harmon found, for example, that 62 per cent of school children having low physiological development and low educational ages had visual defects.

In any event, a sober study of school children and school environments will stress the need for an objective approach to color rather than a subjective one. If art training is to be beneficial for young bodies and minds, it should be confined to the school curriculum and not carried so far as the walls and furnishings of the classroom. In brief, functional color must deal with the tangibles of eyestrain, posture, fatigue, visibility. These factors are to be served less (if at all) by guesswork or "taste" than by an approach based on research and sound technical practice.





Above and below: exterior and interior views of Crow Island School, Winnetka, Illinois, designed by architects Eliel and Eero Saarinen in association with Perkins, Wheeler and Will. Hedrich-Blessing Photos.

It thus becomes apparent that artists, versed simply in painting, design and interior decoration, may not be capable of writing the specifications for the painting of a schoolroom until they have some knowledge of the psychology of the human eye and of the psychology of the average school-age child.

For example, it might be assumed that, in order to cope with the impetuous nature of children, the school environment should be a restrained one and that cool colors rather than warm will have the most tranquilizing effect. But a study of child psychology will show that nervousness may be aggravated by things passive. Nerves are more easily "set on edge" by monotony than by stimulation. There is no doubt that children in kindergartens and beginning grades should be given surroundings of warm colors, such as pale yellow, pink and peach.

Kurt Goldstein, eminent neurologist, has written: "A specific color stimulation is accompanied by a specific response pattern of the entire organism." In the functional application of color there are certain basic reactions to be noted and advantageously applied. "One could say that red is inciting to activity and favorable for emotionally-determined actions; green creates the condition of medita-

tion and exact fulfillment of the task." The italics here are Goldstein's.

For one thing, the contention of some interior decorators that the color of a room should depend on orientation (warm colors for north exposure, cool colors for south exposure) becomes irrelevant. In fact, because schools are little occupied in summer, the factor of orientation is of no great consequence. It is far more vital that the color effect suit the age level and the task: a warm environment (pink, peach, yellow) for the elementary grades where life is more or less dominated by emotion, and a cool environment (green, blue, gray) for the secondary grades where more mental tasks are undertaken. Practices such as these have been successfully tried and proven scientifically right as well as esthetically pleasing.

As to a suitable color palette for schools, in general such hues as ivory and pale yellow have been found excellent for corridors, stairwells and those rooms that are deprived of natural light but are not used for critical seeing tasks. These colors suggest sunlight, add apparent luminosity to existing light sources and offer an interesting sequence with other more subdued tones recommended for classrooms.







Above and below: interior and exterior views of Rainier Vista School, Seattle, by architects J. Lister Holmes and William Bain. Dearborn-Massar photos.

In the classroom itself, a number of colors and color effects have been investigated. In the main, the two best hues have been found to be pale blue-green and peach. Pale yellows and blues are likely to appear rather bleak and monotonous. Tones such as ivory, buff and tan lack character and are associated more or less with conventions of the past, which were based partly on economic factors. However, peach (a combination of yellow and orange with white) and blue-green (a combination of blue and green with white) have subtlety and beauty and have been used with good results for rooms occupied for long periods of time.

The treatment of end walls in color has also been proven successful. Since pupils are usually seated to face in one direction, the front end of the room may be treated in a slightly softer and deeper tone. Such areas serve a number of functional purposes. They provide visual and emotional relaxation, which rests the eyes and allows for better visibility. The appearance of the instructor and the exhibition of any charts or materials are improved, simply because it is easier to see lightness against darkness than darkness against lightness. In brief, the whole process of vision reacts quickly to light objects and surfaces and slowly

to dark ones. The end-wall treatment assures the best in seeing efficiency and comfort.

Good colors for end walls are medium blue-greens; soft grayish blues; deep peach or rose tones. These may be variously handled. The medium blue-green end wall may have pale blue-green sidewalls, or peach sidewalls where a more vigorous effect is desired. The deep peach or rose end wall may be used with warm tones on the sidewalls, or complementary tints such as pale green or blue. One impressive device has been to color the side and rear walls in a neutral tone such as light pearl gray.

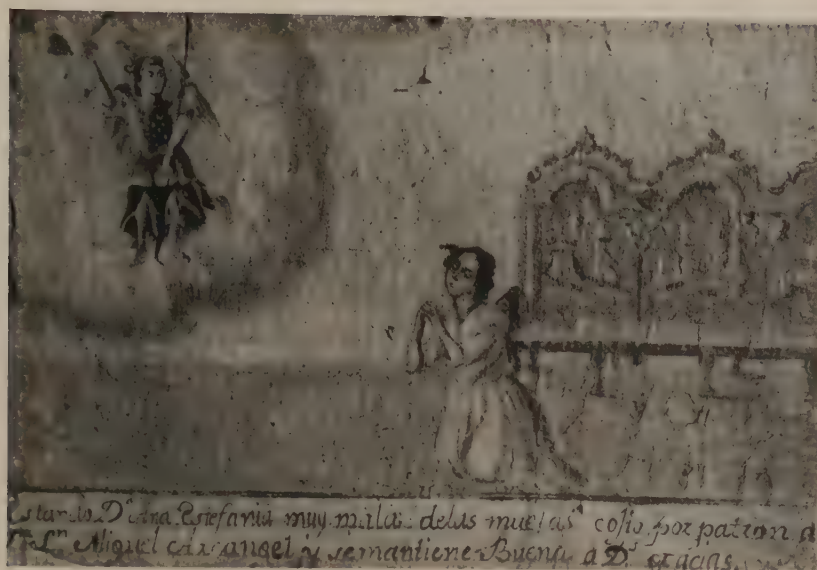
Also, blackboards may be surrounded by deep tones rather than light ones, to reduce contrast and minimize visual shock. Current developments will undoubtedly lead to the replacement of blackboards by materials of lighter tone. This will mean greater lighting efficiency and will make possible the general use of lighter colors in the classroom.

Although color functionalism is a relatively new science, its progress has been rapid, for the benefits of its application may be definitely proven through research studies and clinical tests. While individual accomplishments in the fine arts are often difficult to evaluate, functional color stands or falls on its measurable results.





## MEXICAN EX-VOTOS



PRE-HISPANIC and colonial traditions meet and fuse on contemporary terms in Mexican folk painting. This humble overlapping, neither Spanish nor Indian, is an important source of Mexico's modern plastic language.

What usually passes for folk art is readily accessible on curio counters and in the open-air shops of Mexico City. Vivid colors, amusing shapes and attractive prices alike appeal to the traveler, who returns to his hotel hugging a painted pig.

Only the tainted fringe of the folk arts, however, reaches the tourist market. The creators of true folk art are the people, who are its consumers as well. The quality of the popular arts as a pastime and a product of leisure is scarcely endorsed by the native artist; a quota of art means the anguish of creation for its maker in Mexico as it does the world over.

The purpose of folk art may be as serious as the making of it. Amusing by our standards, in the eye of the initiate a rag doll or clay puppet may be an awesome instrument of witchcraft. A Posada print, that a museum curator appreciates gingerly, has sharpened *machetes* and cocked pistols for action. Comical in our estimate, a *retablo* may be intended by its creator to be the Jacob's ladder that will narrow the gap between the devout and God.

The output of folk artists is so varied as to be unclassifiable, so cheap as to be despised, so thrust under everyone's eyes as to become invisible. The esthetic instinct is perhaps the prime motive for the Mexican who has but a weak economic instinct, and it excludes any thought of art as a luxury because, for him, it is in truth a necessity. Art as the Mexican understands it pervades all activities of daily life: lovers melt the hearts of their beloved with self-portraits, bartenders hire muralists to beautify their premises and thus increase business, devotees bribe saints with ex-votos. Indeed, the Mexican need not have contact with an object

of luxury to experience esthetic delight. Much folk art that may not pass the test of dealer or museum nevertheless generates delight.

Anonymity veils the origin of much folk art and allows the sophisticate to make much of the product and little of the producer. But folk artists are not a whit more alike, nor less complex, than their fine arts colleagues. I will tell of three among those I knew in Mexico, whose only common denominator was art—a *pulqueria* painter, a potter, and a *sarape* weaver.

In the 1920s, Siqueiros and I were journeying together through Puebla. We admired the freshly painted sign of an inn, and, after asking for the address of the artist, went to pay him our respects. We found ourselves in a quiet, clean, cubical house and were received by a modest, ascetic, nut-brown Indian shuffling silently in *huaraches*. Siqueiros showed him a photograph of Masaccio's *St. Peter Curing the Sick*, without which he rarely stepped out at that time, and commissioned a free rendering of the masterpiece.

The painter gave the photograph an appreciative look and his face lighted, "You want a *capricho*," a caprice, his trade name for a picture free of the functional slant, architectural and commercial, which is the tavern-sign painter's usual lot. We left an advance and our treasured Alinari print with this muralist to the people, but neither Siqueiros nor I ever had occasion to return to fetch the panel that was ours, on which Italy and Mexico perhaps mingled more successfully than they do on the government walls we frescoed.

In Tonalá, a group of us visited Amado Galvan, the master potter and decorator, humble, quiet, polite, but with the impatience of the inspired artist who wishes to be left alone with his work and his vision. He let Edward Weston photograph his clay-incrusted hand spanking a spherical pot, newborn out of slimy clay, and allowed Rivera to





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sketch him squatting and painting his own brand of Indian designs on a jar, all five fingers tightly wrapped around the brush held vertically, Chinese-like—but also Aztec-like as depicted in the codices.

Leon Venado, a *sarape* maker from Texcoco, came to the city to take advantage of the tourist market, rigged his primitive loom in the rented entrance of an apartment house and started weaving. Soon he was friendly with the painters—swapped drawings, would sit evenings edgewise on a bed with his guitar on his knees and improvise *corridos* keyed to melancholy. Done in severe Indian taste, his *sarapes* displayed a splendid range of grays sharpened by a ground of velvet black shot with the lightnings of thin white streaks. To Northern customers insisting on more “Mexican” color schemes, he allowed only a minimum quota of imported aniline dyes. Soon he returned to his village and the civilization he understood and vented his nostalgia by painting watercolors with picturesque subject matter as did his city friends, but in reverse perspective. I have a picture of his which shows a German botanist resting in the

high grass after an exhausting pursuit of cacti: green sunglasses, green tweeds, green felt hat and green tin box, emblems of his pursuit, are set off by a red beard and a red tie. Perhaps innocently, the artist mistook a knotted alpenstock for a monkey tail, poised and ready to curl around a tree.

The group of modern muralists gave only diffident admiration to the svelt intricacies of Galvan’s arabesques and to Venado’s abstract weaves. Bent on their own narrow pursuits, they felt closest to the social vindictiveness of the penny broadsides and the spiritual intensity of church ex-votos.

*Retablos* are painted thank offerings dedicated by the grateful recipient of a miraculous favor to the image of his devotion. As a rule, they are small oils on tin or temperas painted on cardboard and are piled high against the walls of the sanctuary around the venerated image, together with other testimonials of thanksgiving, such as crutches, daguerreotypes, trusses and those silver cutouts that represent the miraculously cured bodily part—arm, ear, heart, eye, shank or spleen.

*Retablos* have run their uninterrupted course since the days of the Conquest. A sculptured one, still in place at the entrance of the church of San Hippolito in Mexico City, shows the victorious Archangel Michael hovering over loot made up of Indian weapons, swords of tempered hard wood, obsidian axes, slings, nets, bows and arrows and the war drum, the *tonalamatl*, whose nocturnal beat gave many a restless night to Cortez.

The *retablo* was common in colonial times, in a near theocracy, and became even more vital as the War of Independence and succeeding wars and uprisings multiplied those close escapes from death that called for painted thanks. Despite the Marxist origin of the revolution of 1910-20, the *retablo* reached its spiritual culmination during this period. Dr. Atl, free-thinker, landscape painter and revolutionary leader, wrote as a disenchanted witness of the spread of the devotional *retablo*: “The revolutionist who fought church and clergy, by suggestion or because he did not know what he fought, remained deeply religious and deeply Catholic. After looting a church, he carried the little pictures to his barracks or his home, lighted a candle before

3







ENCONTRANDOSE PRESO EN LA PENITENCIARIA POR CALUMNIAS J. P. INVOCO A Ntra. Sra. de la SOLEDAD DE Sta. CRUZ Y EN ACCION DE GRACIAS DEDICA EL PRESENTE.

MEXICO, MARZO 19-1920.

them, offered a triduum, begged from them protection for his family."

Like the scaffold-sets of medieval mystery plays, the plastic dramas of the *retablos* are tiered vertically. Man is a kind of deep-air animal crawling on rock bottom, his face lifted to a stratosphere where the holy beings dwell. These in turn bend over the ledge of the dense pool, in search of their faithful. The pictures record cases where supplication produced recognition at moments when, to the handicap of being human, was added an extra burden of accident or crime.

Sanguine, booted and spurred, man is crushed under an upturned horse; yellow, naked and in bed, man dies; bronzed and mustachioed, man faces a shooting squad; thrown from a window, crushed between the flanges of a water wheel, stripped by bandits in the country, jailed by judges in the city, drafted at dawn for war, knifed by drunks in the dark, man claims redress to God.

Bountiful God answers man's plea under so many disguises as to emulate single-handed the crowds of godlings that jam Aztec cosmogony. At times He is the blond Child of Atocha, in a Fauntleroy suit, velvet hat with white

plumes, a beribboned shepherd's crook for a wand. Or an Ecce Homo, roped like a steer, flagellated, crowned with thorns, hair matted with sweat and beard with blood. Or the Señor of the Poison, crucified, coal-black, loins clothed in purple velvet spangled with gold sequins. Or a Lamb. Or a kerchief.

Mary too answers each and every call as she is bid: as a small pink doll nestling in a maguey, stiff in pyramidal brocades heavy with dangling silver ex-votos. Or in widow's weeds, crushing a damp handkerchief to her teeth, with seven poniards in her heart. Or wrapped in a blue starry mantle, her beige skin dark against the faded pink of her robe, with the moon underfoot.

Each *retablo* is a receipted bill for spiritual good or physical boons received, though some record less obvious gifts. One shows a bare room and a bed, and in it a dead crone, green and very stiff. Its dedication reads: "Mrs. . . . having left her village and come to town, wished to die. Her family offers this picture to give heartfelt thanks in her name that her wish was happily granted."

Before the contemporary Mexican renaissance, critics found *retablos* laughable. In an article published in 1922,

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La niña Guadalupe, Deandillo a la basaruta la puerina a la Na-  
riscita fue a la basaruta la puerina a la Na-  
riscita fue a la basaruta la puerina a la Na-  
riscita fue a la basaruta la puerina a la Na-





in the magazine *Azulejos*, Diego Rivera was the first to speak respectfully of those little pictures. "The anguish of our people caused this strange flowering of painted ex-votos to rise slowly up against the walls of their churches. . . . Unexpected comparisons come to mind: trecento masters and those of the dawn of the quattrocento, Henri Rousseau the *douanier*, and in certain ways the Orient and the frescoes of Chichen-Itza. . . . There is infused knowledge for the asking if one is endowed with purity, faith in the reality of the marvelous, love and selflessness. . . ."

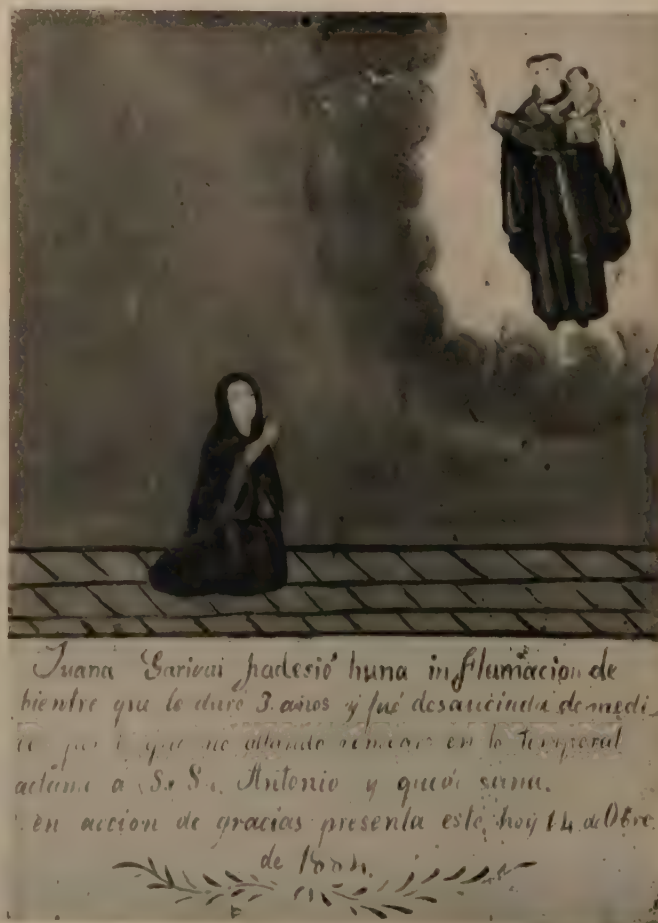
The interest of the muralists in folk painting was shown in other forms than words. The personages of the *retablos*, and even the terrestrial portion of their subject matter, reappear in many a mural painting intended, as were the smaller pictures, to underline the wants of the people. But more important than the borrowing of an anecdote was the absorption of the mood and style. The subject matter of folk painting is the folk, and this was also the subject of our socially conscious murals. Our respect for folk art corrected the penchant that painters often indulge—to look at the people from the outside and, moved by both propaganda and pity, to place them with the best of intentions amidst garbage cans or their Mexican equivalent. The folk and their artists have a better opinion of themselves. In the bare interiors represented in the *retablos*, the floor of beaten earth has been transformed into the luxurious red of brickwork. At the tip of the brush, necklaces and ear-pendants are conjured up that, if they exist at all, are seldom redeemed from the pawnshop. The pallet one sleeps on, hugging the earth, has become a raised bed, often adorned with a canopy and curtains of colonial flavor that give away the dream substance of this piece of furniture. All men wear immaculate white, or brand new overalls; all women layers of petticoats, a throwback to the eighteenth century. Rags are strictly reserved for the villain—he who drains the bottle, paws the maiden or wipes the bloody knife.

Even in more general terms, folk painting taught us much in matters of mental discipline. Respectful of Paris, we were reluctant in the 1920s to defy its reigning artistic idols, originality and personality, and even less eager to commit the then cardinal sin of telling stories in pictures.

Folk painting epitomized a virtue never mentioned by the French critics, that of humility. The strength of folk painting came of the racial, rather than personal, characteristics that the folk artists were quite content to echo. Their popular achievement, based on anonymity and communal feeling, taught us that in art as elsewhere man may lose himself to find himself.

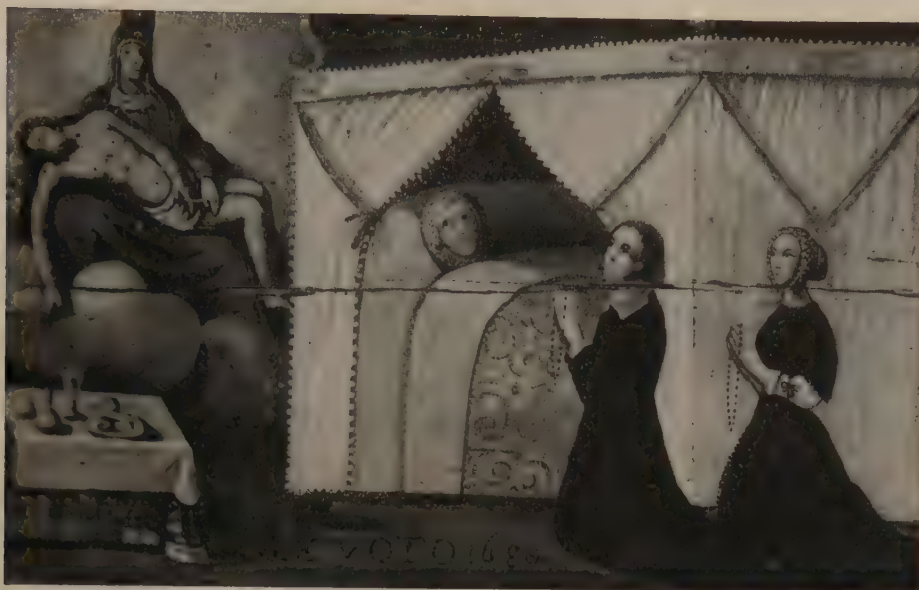
ILLUSTRATIONS 1, 18th century; 2, 1811; 3, 1894; 4, 1920; 5, ca. 1860; 6, no date; 7, 1884. CREDITS 1, courtesy Susana Neve; 2-6, courtesy Anita Brenner; 7, courtesy Taylor Museum, Colorado Springs.

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# THE EX-VOTOS OF NOTRE-DAME de LAGHET



BETWEEN Nice and Mentone, some five miles from La Turbie, there is an extraordinary sanctuary called Notre-Dame de Laghet. Its origins are unknown to us but we do know that from about 1045—when apparently the tiny chapel was erected—until 1652—when the Abbé Figuera presented it with the first of its miraculous statues—nothing, absolutely nothing occurred there.

Then suddenly in rapid succession wonders were heaped upon wonders. Pilgrimages were organized as early as 1654; the chapel was gradually altered, enlarged and embellished. At the same time all manner of votive offerings poured in from all sides. By 1663, Jean-Baptiste Torrini, Canon of the Cathedral, was compelled to catalogue them because they were so numerous. Today the stream still continues, unabated.

Here then are ex-votos such as all religions, including those of pagan antiquity, have always known. Indeed whenever man has invoked the deity and found his prayer vouchsafed, he has invariably felt in duty bound to express his thanks by offering upon the altar some symbol of his faith. Painted, carved or embroidered, they were hung about the statue of the Saint who had granted protection and to whom gratitude was due. Sometimes these works were created by the *dramatis personae* themselves; sometimes they were the labor of artisans who specialized in the genre. For lack of signatures, we do not know the names of the artists; but we can easily recognize an identity of style in many of these pictures, and frequently the same script. In the matter of names, alas! we know only the names of the donors.

Undoubtedly Notre-Dame de Laghet houses the most considerable collection of naïve pictures in the world

both from the point of view of quantity and of quality. Hung one over another in rows ranging from ceiling to floor, they fill a kind of *loggia* of Italian style which surrounds the entire church. Exposed as they are to the elements, they are gradually deteriorating in the glare of the summer sun, the moisture of the rain and the chill of the winter wind. Of all these ex-votos, the best preserved are of course the paintings on glass—a technique of which we have lost the secret, probably for ever.

The themes of these pictures are timeworn and obvious. They include: miraculous cures; horses swerving in the nick of time to avoid crushing a child fallen in the middle of the road; ships represented at the moment of collision; lightning which strikes the ground without peril to the bystanders; the floor of a ballroom collapsing while the dancers, still entwined and unscathed, float above a yawning cellar; a child spiralling head-first down a vertiginous stairwell; a crag which—who shall say how?—glues an inexperienced mountaineer magnetically to sheer rock; the engineer of a locomotive who all but seizes the high-tension cable with his hand.

Happily these votive offerings do not stop short on the threshold of the mechanical age. In this they differ notably from other purely manual arts whose fate it has been to recede as machinery advanced.

Thus we find the mammoth bicycles of yore and petrol-wagons, tricycles and sidecars, racing cars and twin-motor airplanes, all of them as numerous as the ancient columned and canopied beds whence Death, even Death itself, could momentarily be exorcised. But everywhere, without fail, in some corner of these pictures, we find Our Lady of Laghet hovering with solicitous grace over the





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scene. All these pictures resemble the one described by Guillaume Apollinaire:

"The sea in all its fury tosses a wretched mastless shell of a ship heavenward on the surge of its waves . . . on the deck kneels a man who looms larger than the ship itself . . . all would seem to be irremediably lost . . . but in one corner of the picture Our Lady of Laghet, a halo about her head, watches over the man about to die. . . ."

Besides, what matter the subject and the particular accident in question? It is not the miracle, if miracle there was, that interests us; it is the pictorial representation. What of the painting?

Well, the painting is executed with the minutest care, with a touching industry, and with a trenchant will to achieve the effort undertaken. Perhaps that is why all these ex-votos wear a certain air of dazzlement; there is about them something of the chrysalis, as if they were but



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now being newly born into the splendor of the daylight.

Among the faithful who have commemorated their thanks at this sanctuary, a very few have been content with clipping snapshots and photographs of which they made a clumsy montage illustrating the accident they survived. Quite as rare are those who merely deposited the crutches they had been vouchsafed to discard or who set up marble plaques with their names and a few words, as is done so generally in churches all over the country. Here such offerings would cut a sorry figure amid the faëry richness of the pictures.

This proves that modern man, urged by sincere feeling, is still capable of responding with a sense of wonder to reality. For art of this sort, Guillaume Apollinaire finds it difficult to conceal his admiration:

"The marveling and minute awkwardness of the primitive art we observe here is sufficient to move the hearts of even unbelievers. There are pictures of every type except portraits; the portrait would be out of place. And any picture submitted for hanging here is exposed in perpetuity. . . ."

But the wonder ceases so soon as the artist, intent upon reproducing what he has not himself seen, must perforce seek inspiration from religious pictures. In a word, when it comes to representing the Holy Virgin, he fails dismally. Our Lady is always a copy, hence conventional and, as it were, a kind of *collage*.

Considered from another point of view, these pictures are in no wise different from thousands of pictures that were to be found until quite recently in the Flea Market in Paris. Valueless or practically so, they were termed, for want of a better qualificative, "simple" or "naïve." Like the artists of Notre-Dame de Laghet, the authors of these works were genuinely affected while they were painting. They were deeply moved by the crimson of a sunset, by the calm and milky blue of a river, by the golden savor of a fruit. Whether they believed in Heaven or not, the miracle was there, a patent and daily miracle. True, it was perhaps banal. But it seized them by the throat and it tugged at their heartstrings, so strongly, indeed, that they could not but procure paints and brushes at any cost and invent the time to paint for an hour or two.

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The illustrations are taken from an extensive exhibition of French Ex-Votos currently being circulated by The American Federation of Arts. They come from: Notre-Dame de la Pitié, Roquebrune-sur-Argens (1, 17th century, and 4, 18th century); Notre-Dame de la Garde, La Garoupe (2, 19th century); Notre-Dame de Valcluse (3, 19th century); and Notre-Dame de Laghet (5 and 6, 19th century).



R. HUNTER MIDDLETON

## Thomas Bewick, Wood Engraver



THAT Thomas Bewick ranks among the first in importance of English wood engravers has been securely established by his biographers and the historians of the art of engraving, and he has been compared with the German master, Albrecht Duerer, as artist, craftsman and innovator. Many of these historians credit Bewick with the invention of the white-line engraving technique; although it is usually unwise to narrow the authorship of any artistic technique to one person, it is fair to say that Bewick developed the white-line technique to a high degree of perfection. He is also mentioned as the first engraver to cut on the cross-grain of the wood; here again, it is wiser to be content with the statement that Bewick engraved beautifully on cross-grain box wood.

The technique of "lowering" was well known in Bewick's time, but he surpassed his contemporaries in its practice. A lowered Bewick block is skillfully modeled to obtain soft vignetted edges and clearly defined perspective under the pressure of the printing press. For example, the foreground details in his compositions are cut on the highest level, the middle distance on a second level and the background on a third level. In like manner, but by graded or sloped lowering, he was able to bring about effects of depth and overlapping as in the plumage of his birds and the hair texture of his animals. Bewick perfected this technique to assist the printers of his day, but unfortunately these tradesmen were never able to make full use of the potentialities of his blocks.

Bewick's artistry and scientific accuracy were first applied to the rendition of birds and animals, usually placed against a background of their natural habitat. Bewick later expressed his personal philosophy and his intimacy with the rural and urban life of England in vignettes filled with his feeling for nature. They abound in incidents from everyday life, portraying its reality, humor and pathos.

Bewick's celebrated American contemporary, John James Audubon, visited him at Newcastle in 1827, one year before the engraver's death. In his journal, Audubon recorded the circumstances of his visit in detail, expressed his admiration for Bewick in generous terms and even described the block he was working upon: a small dog frightened by the trunks and branches of trees, which he had taken for human forms.

Bewick's illustrations and vignettes appeared in many publications during his lifetime. The most important are: the *History of British Land Birds*; the *History of British Water Birds*; the *History of Quadrupeds*; *Aesop's Fables*, and *The Chase* by Somerville. Bewick's *Memoir*, first published in 1862 by his daughter Jane Bewick, contained his last vignettes. In 1885, a Memorial Edition of *Thomas Bewick's Works*, in five volumes, was printed at Newcastle by R. Ward and Sons for the London publisher, Bernard Quaritch.

Of particular interest to us is the fact that the entire collection of some 1350 blocks used in printing the Memorial Edition was purchased at auction in London in 1942 by an American bookseller, after having remained in the Ward family since the printing of the Memorial Edition. It is remarkable that England allowed this collection, which had come to be considered more or less a national monument, to leave its shores.

Bewick had this to say in his *Memoir* about the printing of his blocks:

The first difficulty I felt, as I proceeded, was in getting the cuts I had executed printed so as to look anything like my drawings on the blocks of wood, or corresponding to the labor I had bestowed upon the cutting of the designs. At that time pressmen were utterly ignorant as to any proper effect that was to be produced; or even if one of them possessed any notions of excellence beyond the common run of workmen, his materials for working were so defective that he could not execute even what he himself wished to accomplish . . .

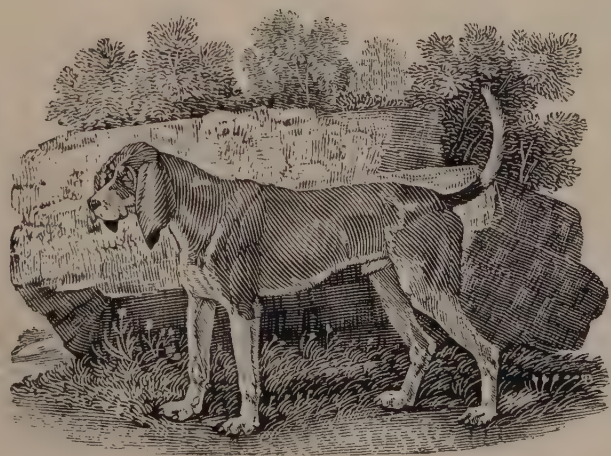




Having come into possession of a Bewick block and having experimented with it by attempting to print it in the Japanese manner—by rubbing the back of the paper on the inked block—I accepted Bewick's words as a challenge and set out to produce a portfolio of twenty-four of his prints.

The *Thomas Bewick Portfolio* was completed in 1945. Its printing was done by handpress with extremely heavy

ink, on a paper sympathetic to wood engravings. Unfortunately, what was done in the *Portfolio* cannot be demonstrated here, for the accompanying illustrations have been printed within the limitations of commercial production. They have, however, been produced directly from the blocks, by a special method, and are extremely faithful in detail. They therefore come very close to realizing Thomas Bewick's original aim.





## The Psychology of Creation CONTINUED

on to say: "There is a logic of color; it is to this logic the painter owes his obedience, and never to the logic of the mind."

Accordingly it is highly interesting to question the artist on what he sought to do but only on condition his answer lies not in his words but in his paintings. It is better to read Rubens than to know nothing about him; Fromentin, who read him, nevertheless speaks ceaselessly of him (and subtly, too) as of a painter of the Second Empire. He supposes that Rubens painted as he, Fromentin, would paint were he Rubens.

For the illusion whereby the seventeenth century believed the Gothics unskillful because an artist of Versailles, carving like them, would be unskillful, is by no means dead. It has merely taken another form, to wit: that if one of our sculptors were to carve gothic statues, he would not prove unskillful but rather "expressionistic." We have unflaggingly projected our own art upon that of the past. But we have learned that if death does not constrain genius to silence, it is not because genius prevails against death by perpetuating its initial knowledge. It is because genius imposes a constantly modified and sometimes forgotten idiom like an echo replying to the centuries in their own successive voices. The masterpiece does not maintain a sovereign monologue but an invincible dialogue.

Each capital discovery projects itself upon the past as a whole. From the time history constituted itself as a discipline and obsession of the mind, through the years, down to 1919, inflation was considered but an episode. Later, it became an historical phenomenon, and today a school of historians sees in it one of the causes of the disintegration of the Roman Empire. The perspective of history is not the same before and after 1789, according to whether a revolution is a successful revolt or a revolt a revolution that has failed. It is the new, the rediscovered fact that orients history just as the discoveries which intensify our art orient many values of the history of art if not the whole history of art.

The transformation of the world transforms the museum; the birth of a new great style transforms it quite as much. Any disruptive genius inflects the whole scheme of forms. Is it the excavators or the masters of the renaissance who pry open the eyes of the statues of antiquity? The destiny of Phidias lies in the hands of Michelangelo who never saw a statue of his; the austere genius of Cézanne magnifies the Venetians who were his despair and it stamps the painting of El Greco with its kindred seal; in the light of the poor candles which Van Gogh, already insane, fastened to his straw hat in order to paint the *Café d'Arles* in the darkness, Grünewald reappears; Manet affords us the discovery of the flowers and the curiously outlined vase of the *Infanta Margarita-Theresa* which seem like the work of some clandestine Velasquez.

Successively, each great style hauls in its nets from the sea of the past because the preceding style has left that sea "in suspense." Great styles are born as revelatory expressions; they repeat one another as the conventional expression of what the ambient civilization believes to be its quality, and they die amid what that civilization believes to be its distinctive mark. Dying, they beckon to the oncoming genius who will destroy them.



Raphael, Portrait of Perugino, 1502-03, Galleria Borghese, Rome.

But the talent of painters knows nothing of the agony of death. Having first invented their language, then learned to speak it—at which moment they seem able to transcribe anything—painters then often invent a second language. When the style of death brushes over them, they remember how in their youth they quarreled with their masters in order to break with their masters' work. This is described as a process of sifting and deepening.

The voice of infinity becomes pressing when it assumes a funereal tone, and very few geniuses have died out, like that of Renoir, graced by a smiling exaltation in which the familiar forms of the world were assuming his own sacred forms.

The insatiable call of painting rests in that agony surrounded by peonies just as it rests in the gruesome agony of Hals and in the hymn whose *Pietà* covers the tomb of Michelangelo. Art never fails to unite in its tireless rhythm the skeleton and the knight.

The artist bases his supreme incarnation on his abandonment of his masters and on the effacement of what he was. Very soon other painters, not yet delivered from his voice, will wear out their lives striving to wrench from him the secret he had imposed upon the world. From the first sculptor of the first god down to the artist most imperiously present in his canvas, the great painter has always aimed for the same regality. And like the life of genius, that of humanity—which is called the passage of time or history or destiny—arouses between the artists to be and the proud shipwrecked hulks it leaves behind, that disaccord whence the metamorphosis of the world by human works is inexhaustibly reborn.

Let the gods on Judgment Day draw up the army of statues opposite the forms that were living: it is not the world they created, the world of men, which will bear



witness to their divine presence. It is the world of artists. Those people born of the flanks of the cathedral are people such as the world should have produced in order to be truly Christian, to possess the deepest consciousness of human truth, to testify that "Christ is on the cross whilst night covereth the sleep of human creatures." There was never on earth but one Christian people without sin, and that was a people of statues.

All art is a lesson for its gods. The true Paradise of Islam is not made up of houris but of sacred arabesques. The sense of the ages is contained in a few domains of line, word, sound or thought; this resurrection of wretched bodies beside gothic statues is also paltry face to face with all the other forms of earth. The agony of Florence pullulates under the medication of Michelangelo's *Night* which is its soul redeemed rather than its dark symbol; and there is part of the honor of Spain which is called Goya. On the wall of the Palace of the Doges, the standard of Lepanto, nailed down like dead eagles, is but a heraldic fetish, as compared to Titian; and the parade of the galleys of the Repub-

lic leaves its vast wake in our hearts only because it is painted upon them according to the heroic rhythms of Tintoretto. To revive Venice triumphant, the cinema required more than costumes, palaces or *Bucentaurs*; it had to steal his composition out of the heavily bejewelled hands of the old dyer in order to arrange all its sumptuous jumble and to reopen upon it his vision that had once been disdained.

If the acanthus is an artichoke which might have been created by a god who had not ceased to be a man; if the people of the Greek figures are a rectification of the world; all art is through other means—from agreement to insult—a recreation. This universe, so long described as that of dreams and of gods, arises in the very hearts of humans. It is not its link with the idea of beauty which makes of it the potent factor of civilization which common wisdom divines it to be; it is because this universe is humanism in the most compelling sense of the word. An alchemist who at last knows how to make gold—but not out of everything—the great artist is not the transcriber of the world, *he is its rival*.

## Book Reviews

Marcel Guérin, ed., *Degas Letters*, Oxford, Bruno Cassirer (New York, Studio), 1948. Translated by Marguerite Kay. 253 pp., 27 illus. \$6.

The letters of Degas are not especially remarkable as letters; rather, they are documents worth reading about the early years of impressionism and sufficiently revealing about the shut-in temperament of a great artist. But the fact that they are not literature is no excuse for the slovenly way in which they are now presented to the English reader. The paper, type and black-and-white reproductions are quite acceptable: it is the translation, editing and proofreading that call for censure. To begin with, the letters stop in 1893, which brings us only half way through Degas' career—a fact not indicated by editor or publisher. Then there is no index. The notes at the foot of the page seem capriciously supplied: they give either too much or too little, and what the translator calls "annotations" at the back hardly mend this incoherence. It is clear that a very limited circle of French readers was aimed at by the original editor, and no one has taken pains to adapt his text to a different public. The result is that much that Degas says will remain a perfect riddle to those unacquainted with casual details of Parisian life in the last quarter of the nineteenth century.

As if this were not enough, the translator has made little or no effort to understand what her author meant: she follows him word for word; if sense results, well and good; if not, it is too bad—Degas was an artist and a Frenchman, why shouldn't he sound queer? "Write to me to Paris," says he; or again he addresses his closest friend and writes: "Your terrible wife. . . ." But perhaps I misjudge the translator's attitude and it is charm, pure charm, that she intends to convey by such a version as the following, which I quote entire and as punctuated: "Ah Cavé all our life, Mme Howland and I, we suffer from your incertitude. I am writing to Reyer. I think he will come. There will be spiced veal as well. And you, ye gods, will you come? Greetings, Degas."

It is but fair to add that the translation impartially mangles both French and English, as did the proofreader in allowing frequent misspellings of words and names. The simplest customs of either nationality—such as is indicated by the term Jordan almonds—seem to be unknown to the person charged with making our author's meaning available to a foreign public, and there are not five pages without some careless slip or patent howler. When the translator's dictionary fails to provide one of the usual half-hearted renderings, she either keeps the French

words, first putting them in italics, or creates imaginary English nouns, such as "nacelle," "socle" or "Buddhist mess" [sic]—this last for a church service (French: *messe*) which Degas proposed to attend.

Of the verses given on pp. 92-3 I forbear to speak. I know it is customary in these degenerate days to temper adverse criticism on the grounds that even if a book is a pretentious insult to all readers, at least those concerned in bringing it out meant well. In the present instance the insult may well be deemed by the purchaser to be aggravated by a net injury to the tune of six dollars: it is therefore necessary to say that this supposed edition of Degas' early letters is worse than a Buddhist mess: it is a disgrace.

JACQUES BARZUN  
Columbia University

Paul Valéry, *Degas Dance Drawing*, New York, Lear, 1948. 70 pp., 4 color plates. \$5.

A book by one highly distinguished man about another, both belonging to an order of artistic aristocracy that is quickly vanishing, this volume is by way of being a memorial to another era. Few painters today would care to admit the insolence toward political reality that Degas paraded. Valéry writes: "Was he ever aware of the war [1914]?" Like Valéry himself, Degas was a perfectionist, obsessed with the idea of "perfecting a form"; he never considered a thing finished and was forever getting his paintings back from friends to retouch them (sometimes they vanished). In the conscious form of marginalia, this essay indeed circumvents the four drawings reproduced here in hand-color; all that Valéry brings out about them as works is that they illustrate Degas' method of "constructing" a dancer, quoting the painter's axiom that "drawing is not form, but the way of seeing form." But the charm of the book lies not in criticism but in pure sensibility: it is a *quality* not a *judgment* of Degas that survives the final page. With a wit austere while gracious, Valéry is an ideal writer for an ideal painter, whose very eyes wore themselves out in the esthetic search. This book affords many small anecdotes which the biographer of Degas should find indispensable. It seems a disagreeable duty to add that the proofreading, translation and format are elements that do not live up to the "perfectionism" of the subject matter.

PARKER TYLER  
New York City



This handsomely produced monograph is in reality an essay based on a lecture. Its distinguished author is remarkable among art historians for having won much of his fame by public speaking without ever having written a weighty book. As a result this study has a notably ingratiating charm, with finely drawn wit and deft phrasing. Like Panofsky and a few other scholars of German origin, Wind writes English that is richer and more attractive than that of most natives. In Wind's case, because of his early training, it has a flavor of the polite eighteenth century. We seem to share the stimulating comfort of Lady Mary Wortley Montagu's salon when we read of Bembo, "a master of elegiac verse (and a perfect exemplar of Venetian manners)," that he "entertained, and suitably expressed, the elegant passion expected of a poet." Such English, both more urbane and more forceful than our own, cannot fail to be an insidious element in our approval of the theses argued in it.

The starting point of that thesis is the discovery (which a passing allusion by a scholar writing in 1919 had anticipated) that the theme of the Bellini painting in Washington is based on a passage in Ovid's *Fasti*. A dry-as-dust philologist would leave his task when he had demonstrated the fact, but Wind passes over it lightly to other things. As a true member of the Warburg school, he uses the fact as a token of broad intellectual and cultural history and builds it to an intimate understanding of the time and circumstances.

Within this group of scholars Wind is singled out by a special interest which has contributed greatly, I would suppose, to his lecture-room success. He is often fascinated (and the book is no exception) by "famous characters in history" for whom he gives us vivid biographical sketches, with stress on their most memorable quirks and eccentricities. Through the whimsical way in which they are treated, and knowing that an always amusing scholarly discovery has been made, a special public soon regards them as equal to their counterparts in historical novels. Although the essays naturally involve many inferences as in any work of scholarship, Wind is often more a teller of tales than a man making a scientific demonstration of historical fact and often runs along in his narrative without ever explicitly saying: this I assert, these are my reasons. The method applies not only to the people cited, but especially to interpreting symbolic meanings of pictures, as here. The double heretical dose of the suave and the spectacular has been known to drive scholars who happened to disagree with him into a fury. It means that because he documents so entwinedly, counter-documentation must be the more careful and is often the more joyful in putting down the rebel. It is therefore with mixed trepidation and pride that I note that a "porcupine," cited twice to bolster an esoteric symbolism, is actually a definite squirrel! (This was checked with the original; Wind's reproduction does look like a porcupine.)

The liking for famous historical characters explains, perhaps, two main arguments of the book which are open to dispute. These are that most of the heads in Bellini's picture are portraits, and that although the painting was executed for Alphonso d'Este, Duke of Ferrara, it was begun for his famous sister, Isabella. With regard to the portraits, a debate based simply on more or less close likenesses to known portraits can never be really settled. However, it seems possible that there is a portrait of Pietro Bembo in the figure of Silenus, but no other portraits. The likeness is much more convincing in his case, though one would expect equally close images from all. One portrait need not imply others, since (like Silenus in the scene shown) Bembo may have been a master of ceremonies in planning the painting, which would give him a special place. Further, the painting was done in Venice, where Bembo was and the others were not; since the figures are shown neither in profile nor full face but at casual angles, the use by Bellini of previous portraits would have posed a special problem.

As for Isabella d'Este, it is well known that she tried through Bembo to commission a Bellini painting on a subject

like this, which she never got. Instead, her brother got one from him eight years later. Wind's hypothesis is that after much delay Bellini actually began it for Isabella, but did not finish until her brother's commission came. Typically, Wind associates Bellini's picture with others owned by Isabella which were to have gone with it, through their common use of a humorous attitude to mythology. This is one of the most charming and in part persuasive threads running through the book. However, since none of them uses portraits, the proposed similarity clashes with Wind's other hypothesis. The portrait of Bembo, who worked with Bellini on Isabella's picture, is another proof that this is it. But as is noted on p. 61 he was more closely attached to her brother's court than to hers. Wind is plausible when he points out that "Isabella ordered from Bellini a pagan fantasy which (for all we know) she never received, and Alfonso received from Bellini a pagan fantasy which (for all we know) he never ordered." Yet it is implausible that if Bellini finally finished the picture she had on order he did not deliver it to her. It is implausibly Isabella's picture considering that, if the portraits are really present, they allude to the brother's wedding (though painted years after it). Wind points out that Isabella played a prominent rôle in the wedding and so would have wished to record it, but he does not find a portrait of her among the rest. Finally, there is a sense in which the question does not arise, for the picture has so many elements necessarily associated with the brother's commission that if begun earlier it must have been changed unrecognizably. Wind indeed notes "there is a strong probability that the final painting was not begun until after Alfonso had assumed the patronage."

If the reader will take Wind's specific proposals with a grain of salt, he will find in this book an exceptionally vivid vignette of the court life of the renaissance, presented with such skill that it acclimatizes us to it. We end by sharing, even anticipating, each eccentricity, and finding that it is quite natural in its cultural context. Though the hint of a divertissement at the expense of the characters always remains, that is a considerable accomplishment.

CREIGHTON GILBERT  
University of Louisville

Francis Henry Taylor, *The Taste of Angels, A History of Art Collecting from Rameses to Napoleon*, Boston, Little, Brown, 1948. xxx + 661 pp., 100 plates, 10 in color. \$15.

Francis Taylor does not suffer from the occupational disease of gathering works of art for himself. He is a collector of persons; and his book, despite its subtitle, is really a history of collectors of works of art. With it, he redeems himself from many of the black marks that *Babel's Tower* earned. Yet one cannot help but feel that the book, which has been in preparation for many years, would have presented the same agreeable matter in a preferable manner if it could have come out when the author was director of the Worcester Art Museum. He was then an all-round art-museum man, whose wit and curiosity and taste for personalities were all in perfect working order, free of any suspicion of special pleading. Now that he is in the unenvied position of being both the hunter and the hunted of the Managerial Revolution, his tone is altered. By this it is not implied that his opinion has colored his observation or caused an unfair selection of facts, but simply that it is increasingly difficult to separate his value as an art historian from his value as the exponent of a point of view—a point of view about which the kindest thing I can say is that it is not that of a pioneer. There are several guarded but tendentious paragraphs which make one wonder whether there could possibly be an ulterior motive. For example, it is entirely proper to praise the late Andrew Mellon for assembling a great collection from patriotic motives; but the comparison to Colbert which is sketched on p. 339 is so lame in one leg (on the evidence of the buildings planned and built during their terms) that to compliment Mellon's shade as a great *Surintendant des Bâtiments* causes disquiet in the reader. This is admittedly a minor detail, and the main point would be the difference between Colbert's original concepts



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and Mellon's, revival of L'Enfant. There are other vaguely disturbing items, including a tendency to oratorical scolding in speaking of past-versus-present, which reminds one of Max Beerbohm's famous caricature of the eighteenth, the nineteenth and the twentieth centuries viewing the future. The bittersweet and certainly witty farewell to George III on p. 449 ends on a tone of conscious and noble pessimism which (I regret to say) sounds fatuous. In attributing entire soundness to the Pharaohs' principles of sovereignty and economy (p. 4), the author shows an attitude which in a professing humanist is deplorable. The closing paragraph of the epilogue (p. 593) is a mystery; it is one of three things: 1) another slap at modern art, which would hardly need to be so elliptically and grandly stated; 2) a high-toned version of "to the victor belong the spoils"; or 3) nonsense. I cannot tell; and as the form of copyright forbids quotation, the decision must be left to the reader. I trust I am not ingenuously misreading ironies in thus suspecting an old friend.

His book is not thereby spoiled. It is well produced throughout. The illustrations are portraits of collectors, works of art of distinguished pedigree and contemporary views of collection installations. The author has very sensitively chosen to represent certain famous classical statues by engravings made at the time when they were most admired; and he has often wisely chosen, especially for his color plates, only a detail from a well-known painting. Circumstantially, it is a grand book, and it improves as it goes along. The Roman section is just, the Medicean section interesting though rapid, the Hapsburg section just and ample, and all the rest fascinating. A noble amount of research has yielded a pleasantly full account of most of the great personalities of the field. Upon a chronological skeleton, the author follows a financial leading motive as he writes. It is taken for granted that the increasing cash value of tried-and-true works of art is as germane to the discussion as the objects themselves and their successive owners. The author is careful throughout to give a fair idea of earlier prices in terms of modern money, and at the same time to avoid being dogmatic about purchasing power, into which too many imponderables enter.

Together with the financial leitmotif runs a corollary: that collecting works of art is an instinctive activity of interesting personalities who happen to have considerable financial substance. It being admitted at the beginning of the book that collecting in general is a vastly widespread human activity, this limiting axiom is perfectly understandable and tolerable. The only complaint one can make is that it tends to put the "floor" of a certain income-bracket under collecting, and therefore excludes some collectors who were pioneers and important to the history of taste if not to that of finance. The only hints we get of them are a sympathetic reference to the abbé de Marolles and some amusing glimpses (chiefly through quotations from their letters) of the thought and action of Roe and Petty, field agents for Arundel and Buckingham. The axiom likewise cuts out (on the whole) works of art of less than a certain minimum sumptuousness. This, then, is hardly a book about connoisseurs or connoisseurship, except in so far as connoisseurship may grow up in collectors who are at last—and at least—as sensitive as they are acquisitive. It is a book about people who, by and large, have collected works of art of already demonstrated value, works already experienced and found good by pioneering connoisseurs. It is fair to say that many a collector has also been a connoisseur all through his collecting career. Madame de Verrue and Crozat and Albert Casimir of Sachsen-Teschen were certainly connoisseurs, and it might be arguable that Sir Robert Walpole was closer to real connoisseurship than his son Horace, as Taylor hints in sketching the latter's extravagantly cultivated Philistinism. In that way, it is a delightful book; and we may expect its continuation into the nineteenth and twentieth centuries to be even better, both because of Francis Taylor's feeling for the taste of his parents' generation and because of his distaste for, and understanding of, the twentieth-century man of business.

WINSLOW AMES  
Springfield (Mo.) Art Museum

Joshua Binion Cahn, *Artistic Copyright*; John D. Morse, ed., *The First Woodstock Conference*, New York, Artists Equity, 1948. Pamphlets, \$.25 each.

The recently formed Artists Equity Association has published two booklets: an exposition of the copyright law with reference to the protection it offers artists; and a record of the first Woodstock Art Conference held in August, 1947.

The first booklet will be invaluable to all who seek reproduction rights for published or unpublished works of art including paintings, graphic work or sculpture. Much of the essay is given to a detailed and clear explanation of the law, together with the various means of collecting damages for infringement. The advantages of renewals (copyrights run for twenty-eight years only) and assignments (sales or transfers of copyrights) are also considered.

The author, Equity's legal counsel, suggests that artists themselves must work more closely together—perhaps through such associations as Equity—to translate copyrights into other economic benefits. For it is a matter of education to persuade museums, dealers, magazine and book publishers, televisioners, in fact the entire public, that the "rights which exist in a work of art must be separated and just payment made for each component."

The booklet on the Woodstock Conference includes excerpts from discussion and from speeches by Harold Clurman, Yasuo Kuniyoshi, David Smith, Hudson D. Walker, Milton Lowenthal, Juliana R. Force, Heywood Hale Broun, Howard Devree and Mitchell Siporin. All speakers have tried to suggest ways in which the artist's economic status can be improved, how certain outstanding difficulties can be overcome and how further collaboration between artists, dealers, museums, collectors, critics and public can be established.

The crying need of the artist is to be understood, Kuniyoshi points out. The crying need of the public, whose spokesman at this conference was Heywood Broun, is to understand contemporary art. All speakers seemed to feel that greater opportunities to exhibit would help to bring artist and public closer together. A few suggested that "propaganda," especially that instigated by the artists themselves, would answer these needs most directly. But, as Harold Clurman states, "an American tends to regard art as a sort of pick-me-up" and it rarely occurs to him "that art may be and should be the expression of his own essential relationship to the world." Since this condition of affairs exists, mustn't we recognize and accept it as the present state of our cultural development? We can encourage cultural growth by propaganda, but we cannot hasten sound cultural development by propaganda alone. When the need for spiritual expression in everyman's life demands fulfillment through participation in the arts then, and then only, will a truly close and rewarding relationship exist between artist and public.

ELODIE COURTER OSBORN  
Salisbury, Connecticut

Justus Bier, *Tilman Riemenschneider*, Vienna, Anton Schroll, 1948. 28 pp. + 112 plates. \$3.75.

The success of this book, and the appreciation it has met, are proven by the fact that, first published in 1931, it is now in its sixth edition. It is a work of both popular and scholarly qualities, giving in the notes all the factual information about those works reproduced, and in the text a brief but meaningful account of Riemenschneider's life and work in one of the most fateful and productive periods of German history, that from about 1490 to 1525. His special position within the general picture of the time becomes clear: he was, on the one hand, deeply rooted in the late gothic tradition and yet became, by his aims and achievement, one of the few German masters who may be called an artist of the renaissance; and this in spite of the fact that his only actual contact with the Italian renaissance was for a short period around 1518, when he was surely not doing his best work.



Riemenschneider early knew the work of Nicolaus of Leyden, the upper-Rhenish sculptor who was one of the most important of the late fifteenth century in the north, and this may have influenced his aim towards harmonious form, the restraint and refinement of a classicism free from the excesses so often found in German art, joined with a striving to remain close to nature. Thus he became a creator of types that have continued to arouse admiration, particularly during periods of a classicistic tendency.

Although he produced a few beautiful works in stone, Riemenschneider for the most part adopted wood as his material. He developed with great finesse an effect of living surface and of light to create, without actual pigment, the beautiful over-all effect of dramatic chiaroscuro that characterizes his great altarpieces.

All this is well handled by Bier who, as the author of an extensive three-volume work on the master, is of course well equipped to make a choice of his most important and representative work for the plates. A new addition may be noted: the *Virgin and Child* of the Dumbarton Oaks Collection (Pl. 107), Riemenschneider's only important work in this country. The great altarpieces, such as Rothenburg and Creglingen, are well illustrated both in full views and in details. The reproductions are not always so good as one might expect from Schroll, perhaps because of the inferior quality of the paper, but many of them nevertheless convey the serene beauty of the original carving. An English translation, which would place this material in the hands of a wider public, would be highly desirable.

GUIDO SCHOENBERGER  
Institute of Fine Arts  
New York University

Hans Koezler, *Hans Holbein D. J.: Die Bilder zum gebetbuch Hortulus Animae*, Basel, Benno Schwabe, 1943. 266 pp., 115 pp. plates. \$3.75. (Obtainable A. J. Phiebig, 545 Fifth Ave., New York.)

To celebrate the four-hundredth anniversary of Holbein's death, Hans Koezler has published an attractive reprint of the 72 metalcuts after Holbein's designs for the *Hortulus Animae*—"The Soul's Little Garden." No less than 42 of them had been unknown: they were rediscovered by the author in one of the two known copies of the Lyon edition of 1546 of this once popular devotional book. Forty years ago Koezler published thirty of these metalcuts; persistent search led him to the others in 1937.

Holbein's graphic work is not so familiar to students as it deserves to be. This is due partly to the fact that much of it is not easily accessible; besides, Holbein's genius has long been overshadowed by that of his more dramatic and expressive contemporary, Albrecht Duerer. Twenty years younger than Duerer, Holbein was less inclined to mysticism and introspection, and his art, though highly personal, lacks Duerer's warmth and immediacy of expression. He disciplined his taste through study of the developed forms of Italian and French renaissance art and strove for clarity of design and economy of line. This intellectual quality made him the ideal illustrator of humanist writers like Erasmus of Rotterdam and gave to his woodcuts of the Old Testament and the *Dance of Death* their classic simplicity and greatness.

Holbein's richest production falls in the years around 1520, before he first set out for England. He was in Basel, then as now a flourishing center of book production, and designed in rapid succession hundreds of cuts for local publishers. Yet strangely enough both the *Dance of Death* and the Old Testament illustrations were first printed not in Basel but in Lyon, and it was a Lyon publisher who used his designs for the *Hortulus Animae*. They are small, measuring roughly 2½ x 1¼", and show scenes from sacred history and religious life as well as single figures of saints. Since two different masters engraved them, the quality of the prints varies considerably: some are excellent and clear, in others Holbein obviously asked for more

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WRITE: Maude K. Riley, Yale School of the Fine Arts,  
New Haven, Connecticut



than the engravers could accomplish and faulty detail and blurred passages have resulted. Koegler therefore wisely added enlargements of thirty of the designs. They justify his enthusiasm for Holbein's inventiveness, greatness of conception and dignity and balance of formal language.

Koegler's text gives a careful account of the various editions of the *Hortulus* and of the history of Holbein's designs, placing the majority of them in the years 1522 and 1523, and analyzes each print at great length. That his long-winded and florid style will no doubt prove too much for all but the most rabid Holbein fans among his readers is regrettable, for he has a keen sense of artistic values and his great connoisseurship is evident throughout.

WALTER L. NATHAN  
Bradford Junior College

*Ars Hispaniae, Historia Universal del Arte Hispanico*, Madrid, Plus-Ultra, 1947. Vol. I: Martín Almagro, *Arte Prehistórico*; Antonio García y Bellido, *Colonizaciones Púnica y Griega, El Arte Ibérico, El Arte de las Tribus Célticas*. 372 pp., 417 illus. \$25. Vol. II: Blas Taracena, *Arte Romano*; Pedro Batlle Huguet, *Arte Paleocristiano*; Helmut Schlunk, *Arte Visigodo, Arte Asturiano*. 441 pp., 429 illus. \$32.

*Ars Hispaniae*, edited by José Gudiol Ricart, was created as a *Michel* for the art of Spain, an enormous project of eighteen volumes written by various specialists, all but two of whom are Spanish. The two first volumes will be of great interest everywhere since they give some idea of what may be expected of the final work. The reader will find the eight divisions of volumes I and II competent summaries of their respective subjects: some conscientious but pedestrian (Roman); others giving a much needed synthesis of old and new material and interpretation (Iberian, Visigothic and Asturian). Helmut Schlunk's sections, in fact, are not only the most valuable but might well have provided a model of form and organization for the others. The non-Spanish reading audience in this country will be undisturbed by the personal esthetic or philosophy of the individual authors which mar otherwise decent compilations. It could not be expected, I suppose, that the authors might have got together on the use of such terms as "naturalism," "realism," "impressionism," "baroque" etc., which so freely appear in the first volume, but with different meanings in the Iberian and Prehistoric sections. Fortunately, the authors were not guided by the editorial preface that declares that this history deals not only with the development of art in the Iberian peninsula but also with "the influence which it exercised in the rest of the world." Practically all the art of this early period in Spain is a provincial manifestation of major centers abroad. The prehistoric is culturally coextensive with France as is the ninth century in Catalonia. As for the Iberian and Asturian, the authors quite properly seek to define sources—the major problem—rather than later influences. The latter, an important consideration, should be a matter of art historical, not nationalistic, in character.

One of the aspects of *Ars Hispaniae* to which the editors point with somewhat justifiable pride, is the rich program of illustrations, the most valuable part of the publication. A great number of new and excellent photographs with good details abound. But even these must be viewed with utmost suspicion and caution by the reader since haste, impatience, lack of scholarship or editorial carelessness have reduced them to picture-book character. Instead of good new photographs, the prehistoric section gives us, for the most part (often without stating so), reproductions of old and new copies as well as line drawings, clear but unreliable. The engraver has ruined most of the plates of pottery and sculpture by silhouette cut-outs, pretty but hardly documentary; some figures float meaninglessly as a result (Figs. 165, 172). Doubtful reconstructions are reproduced without comment (Fig. 90 E). Roman architecture is discussed with but a single ground plan; early Christian with none. Visigothic and Asturian went to press with practically all poor old plans, in spite of the frequent mention in the text

of new excavations and finds. Fig. 345 is the exception which shows what could have been done. Luckily two new plans arrived in time to be placed in the *errata*.

If Gudiol is to be credited with the general editorship of this work, then he and his staff must also be confronted with its most serious defects, like those mentioned. The policy of elimination of footnotes seems to be an unfortunate one, against which the authors actually struggle in a text crowded with unexplained references. Bibliographies have been collected and placed at the end of each volume but contain only a portion of the documentation hinted at by the text. Moreover, the bibliographies are an incredible disgrace; not only for their incompleteness—they include practically none of the important English publications—but for their flagrant inaccuracies. The compilers seem to be all but ignorant of English, French and German, but have not taken the trouble even to check the titles. The appendices similarly are quite unreliable: important entries are omitted, while those given are incomplete and inaccurate. The reader of the second volume will be expected to spend an hour or so entering the seventy *errata* that the editors found.

HARRY BOBER  
Queens College

Robin Ironside, *Pre-Raphaelite Painters*, New York, Oxford (Phaidon), 1948. 48 pp. text, 110 illus., 4 in color. \$7.50.

To commemorate the hundredth anniversary of the formation of the Pre-Raphaelite Brotherhood, the Phaidon Press has added to their series on British Art a volume devoted to the Pre-Raphaelite painters. In the introductory essay by Robin Ironside, the movement is assessed not only in relation to English painting, but in its broadest significance: its relation to the intellectual, artistic and moral ferment of mid-nineteenth-century Europe. Ironside's text is in a polished prose as elaborate in places as the detail of a Pre-Raphaelite painting. Occasionally it is as oblique in its reference as the symbolism of the paintings with which it deals, but the tenacious reader will find it rewarding for its perceptions and its judgment. Although brief, the analysis of the painters' motives, the description of their awakening to the problems of social justice and the flight, for safety, of certain of their number to romantic subjects drawn from medieval legend, goes to the heart of the matter. Confined as the Pre-Raphaelites were by the social constraint of the Victorian era and immersed in its pervasive and stifling sentimentality, ill-equipped, for the most part, technically, it is the more astonishing that they and those they influenced were, through sincerity of purpose and a poetic ideal, able to effect a change in the pictorial tradition of nineteenth-century England.

The catalogue data contributed by John Gere which accompanies the plates is full of information, much of it newly assembled. Among the plates themselves, which are in the best Phaidon tradition, are many surprises. Several are here published for the first time. Details, such as those from Madox Brown's *Work* and Millais' *Blind Girl* are amazingly revealing. Looking through the plates one has, over and over again, the curious feeling that if only the central figures and the obvious subject matter could be removed, how much more rewarding—and artistic—these paintings would be! The Pre-Raphaelite's direct observation of nature was incomparably superior, perhaps because less self-conscious, to their understanding of sentiment or emotion.

The plates demonstrate that the interpretation of the title is a very broad one. Even so it is a little startling to find two plates given to William Dyce, one to Henry Alexander Bowler, three to John Ruskin and one to Sir Frederick Leighton, but the name of Watts not even mentioned. Millais, the most dexterous and technically accomplished, if not the most inspired, is the most generously illustrated. The eight plates devoted to the modest and little-known Arthur Hughes are possibly the greatest contribution toward a reassessment of relative importance within the Pre-Raphaelite circle. Several drawings of little significance and less dexterity are given as much space as ambitious paintings



(some of Rossetti's look rather like inept illustrations for *Alice in Wonderland*).

The single plate given to George Frederick Stephens explains as no words could why that highly critical and erudite member of the original brotherhood gave up painting and turned to writing. It has all the hard, bright slickness and obviousness of a *Saturday Evening Post* cover.

Possibly because the publishers had a British public in mind, the works illustrated and discussed are, with the single exception of Rossetti's *Found* (in the Bancroft Collection at Wilmington, Delaware), chosen from British public and private collections. With catalogues of the Bancroft, Fogg and Chicago paintings available, it is a little surprising to find, after much precise and valuable documentation, references so vague as "now in the U. S. A."

AGNES MONGAN  
Fogg Museum of Art

Francis Salet, *La Madeleine de Vézelay; étude iconographique par Jean Adhémar*, Melun, Librairie d'Argences, 1948. 212 pp., 48 plates. \$8.50.

The magnificent church of Vézelay in Burgundy is an outstanding monument of twelfth-century architecture and sculpture, combining a mature romanesque narthex and nave with an early gothic transept and apse. Since its restoration by Viollet-le-Duc in the mid-nineteenth century, medieval scholars have offered widely divergent solutions to the vexing problems of its place in time and style, and the interpretation of its sculptures. Although not destined to put an end to controversy, the monograph of Salet and Adhémar is welcome for its meticulous study of the building and its problems.

Sources contemporary to the building offer little support for study of the architectural problem. A consecration in 1104 and a disastrous fire in 1120 are the only bases for establishing a chronology. M. Salet gives convincing support to his assumption that a transept and apse were added to a Carolingian structure in the period 1096-1106, to be supplanted after 1185/90 by the gothic chevet. He proposes that the fire of 1120 destroyed the Carolingian nave, and that construction of the present nave followed immediately in the period 1120-1135/40. The narthex is assigned to 1140-50, but examination of the masonry gives proof of the initiation of a project, lower in elevation, contemporary with the nave.

Salet literally leaves no stone unturned in reaching his conclusions, and if his chronology remains largely hypothetical it is because the material eludes precise solutions. The problems which remain can perhaps be solved only by excavation. However, Salet's contribution might have been enriched by a more generous blending of stylistic criteria with his catholic archeological approach.

M. Adhémar's scholarly examination of the iconography and style of the sculpture, together with his complete catalogue raisonnée, is a valuable aid to the study of the subject. Yet it is doubtful whether his conclusions will be accepted as definitive. His interpretation of the several subjects depicted on the central tympanum is less convincing than the study of Katzenellenbogen (*Art Bulletin*, 1944), which he dismisses in a high-handed fashion. A careful study of the various masters employed in the sculptural program is weakened by overzealous attribution, particularly in the case of his identification of the author of the central tympanum with the master of the Cluny capitals.

This volume is profusely illustrated and handsomely printed. While it suffers from the compulsion of its authors somehow or other to solve all the riddles of Vézelay, its wealth of scholarly observation establishes it as an essential source of information on the monument.

JAMES S. ACKERMAN  
New York City

Marvin Chauncey Ross and Anna Wells Rutledge, *A Catalogue of the Work of William Henry Rinehart, Maryland Sculptor 1825-1874*, Baltimore, Peabody Institute and Walters Gallery, 1948. 74 pp., 48 plates. Paper \$3.85, cloth \$6.10.

This excellent catalogue may well stand as a model for other publications of the kind in the field of American art. Though Rinehart's sculptural works do not place him in front rank as an artist a few phrases in his will, establishing a fund to promote "a taste for art among the people of my native state" and to assist young sculptors in their studies, place him in a class by himself among American sculptors of his generation. For this generous gesture the city of Baltimore quite rightly buries his laurels and honors his name.

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these well-authenticated, amply illustrated Early American Articles to be published in *ART IN AMERICA* during the remaining three issues of the year, beginning with the April number:

*Christian Gullager* by Louisa Dresser; *Jack Frost of Marblehead* by Arthur W. Heintzelman; *John Durand* by Donald A. Shelley; *John Neagle's Diary* by Marguerite Lynch; *James and John Bard* by Harold Sniffen and Alexander C. Brown.

The October issue, under the guest editorship of John Marshall Phillips, will consist of studies on Early Connecticut Painters. The Yale Gallery of Fine Arts plans to hold an exhibition and seminar in conjunction with this publication.

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Jean Lipman, Editor

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## Latest Books Received

- ART EDUCATION TODAY 1948, New York, Columbia University, 1948. 92 pp., illus. \$2.75.  
Dunlop, R. O., UNDERSTANDING PICTURES, New York, Pitman, 1948. 54 pp., 8 color plates, illus. \$3.  
Elliott, Godfrey, FILM AND EDUCATION, New York, Philosophical Library, 1948. 590 pp. \$7.50.  
Hertz, Richard, CHANCE AND SYMBOL, Chicago, University of Chicago, 1948. 189 pp. \$3.  
McClintock, Gilbert S., VALLEY VIEWS OF NORTHEASTERN PENNSYLVANIA, Wilkes-Barre, Penna., Wyoming Historical and Geological Society, 1948. 41 pp. + 107 plates, one in color. \$10.  
Pope-Hennessy, John, ed., A SIENESE CODEX OF THE DIVINE COMEDY, New York, Oxford (Phaidon), 1948. 35 pp. + 98 illus. \$6.50.  
Wescher, Paul, JEAN FOUQUET AND HIS TIME, New York, Reynal & Hitchcock, 1949. 108 pp., 95 plates, 6 in color. \$10.

## Film Review

*Symphonies in Stone: Chartres, Salisbury and York*, directed by Horace Shepherd, produced in England by Inspiration Film Productions, available from Association Films, 35 West 45th St., New York. 16 mm; black and white; sound; rental \$2 each. (10 min. each)

These three films are a representative selection from a group of twenty-five, all made in England. Each is ten minutes long and is devoted to the presentation of a monument of medieval architecture, including in its views and comment interior and exterior as well as significant details of sculpture and stained glass. In terms of existing films on architecture the results are good. The striking characteristics of each building—some of those features that might be starred in a Baedeker—are emphasized so as to leave a single impression with the observer: the vast areas of glass at Exeter, the lawn setting of Salisbury, the wealth of sculpture at Chartres. Music is used as effective relief for the running commentary, and the photography has been done with care. One's final dissatisfaction is therefore absolute rather than relative and stems from the general level achieved in films of this type and from the standards usually considered acceptable.

The architectural film is still conceived in terms of the travelogue. It is assumed that the observer is insensitive and unreceptive and that he will feel beauty not when he sees it, but when he is told that it is there and that he is supposed, if he has the taste of others, to react to its presence. Thus the comment is used for a simple verbal approximation of what everyone sees with his own eyes, interlarded with laudatory adjectives (beautiful, graceful, soaring, lovely, lofty), and adds nothing to the photography. Vicarious enthusiasm conveyed in vibrant tones is no substitute for information, and we are all familiar with the relief that is felt when music replaces the commentator's voice. This would not be true if the sound track were permitted really to supplement the camera, but there seems to be a pervasive fear of accuracy, detail and objectivity. Why not, for example, an historical contrast between the two towers of Chartres, while the camera presents their differences; why not some close views of its wheel buttresses? The camera, not the voice, should be able to explain how Salisbury rises from the grass. All these films are the most interesting where they are the most detailed, yet their makers do not seem to be aware of this; they constantly allow the picturesque and the sentimental (apparently standard requirements for films of this kind) to submerge the real drama of their subject and to affront the intelligence of their audience. It would be enlightening to find out what the co-operation of a good cameraman and an architectural historian with both knowledge and feeling might produce by refusing to play down to the public. I suspect the result would be a dramatic surprise, and perhaps a popular success.

ROBERT GOLDWATER



Contributors

Although ANDRE MALRAUX is best known for his novels, he was originally trained as an art historian. His article is taken from *La creation artistique*, the second volume of *Psychologie de l'art*, published in Switzerland in 1948 by Albert Skira. JACQUES LE CLERCQ, Associate Professor of French at Queens College, translated both this article and the one on the French Ex-Votos.

HOLGER CAHILL, former National Director of the Federal Art Program of the WPA, published a monograph on Max Weber in 1930, and in 1934 was joint author with Alfred H. Barr, Jr., of *Art in America*.

As consultant on functional color, FABER BIRREN has been retained by the U. S. Navy, General Motors, du Pont, Westinghouse and others, and has written widely on his investigations.

JEAN CHARLOT, painter and Head of the Art School of Colorado Springs Fine Arts Center, took this extract from a book in preparation on the beginnings of the Mexican mural renaissance and the formation of a national style.

ANATOLE JAKOVSKY's article first appeared in *Arts de France*.

R. HUNTER MIDDLETON made an extensive study of Bewick's engraving methods in order to bring out the *Thomas Bewick Portfolio* in 1945.

Forthcoming

LANE FAISON, *A Portrait of Zola by Manet*; PIERRE MABILLE, *Wilfredo Lam*; HOLGER CAHILL, *The Fortieth Anniversary of The American Federation of Arts*.

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# April Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**AKRON, OHIO.** Akron Art Institute, Apr. 3-24: Special Exhib. Based on Permanent Coll.

**ALBANY, N. Y.** Albany Institute of History and Art, to Apr. 17: Social Life in the 1880s. Apr. 20-May 3: Drwgs by Walter Humphrey.

**ALBION, MICH.** Albion College, Dept. of Art, to Apr. 13: U. of Mich. Faculty Show. European Drwgs in the Metropolitan. Critics Choice. Apr. 22-May 12: All Student Show.

**ALEXANDRIA, LA.** Art League, to Apr. 15: The Pigs of John Sloan (AFA).

**ANDOVER, MASS.** Addison Gallery of American Art, to Apr. 10: Ancient Peruvian Textiles (AFA). To Apr. 15: Peruvian Wallpaper. Mod. Wallpaper (AFA).

**ANN ARBOR, MICH.** Museum of Art, University of Michigan, to Apr. 4: 40 Drwgs (MOMA). Apr. 12-May 1: Max Beckmann. Apr. 17-May 8: Alexander Coll. of Masks.

**ATHENS, OHIO.** Ohio University Gallery, Apr. 1-15: Delta Phi Delta. Apr. 15-30: Photos. by Gerda Peterich.

**ATLANTA, GA.** High Museum of Art, Apr. 3-30: Oils. W'cols and Drwgs by Gladys Rockmore Davis and Millard Sheets.

**AUBURN, N. Y.** Cayuga Museum of History and Art, Apr. 1-30: History of Tapestries and Tapestries from French and Co. Syracuse Printmakers. Children's Art Exhib.

**AUSTIN, TEX.** College of Fine Arts, University of Texas, Apr. 4-25: The Painter Looks at People.

**BALTIMORE, MD.** Baltimore Museum of Art, Apr. 3-May 8: Mural Cartoons: Charlot and Watkins. Pigs from Mrs. Garrett's Coll. Apr. 29-May 29: Indonesian Art Exhib.

**BALTIMORE, MD.** Walters Art Gallery, to Apr. 24: Robert Gilmer II of Baltimore: the City's First Connoisseur and Collector (1774-1848).

**BATON ROUGE, LA.** Louisiana Art Commission, Apr. 14-20: Pigs and Drwgs by Karl Fortess. Atomic Energy (LIFE Mag.).

**BELOIT, WIS.** Art League of Beloit, Apr. 1-30: Pigs from the U. of Ill. Etchings, Lithographs, etc., from the Ohio Printmakers.

**BLOOMFIELD HILLS, MICH.** Museum of the Cranbrook Academy of Art, to Apr. 10: Four Post Impressionist Masters. Apr. 4-25: Durer—The Great Passion; Blake—The Book of Job. Apr. 18-May 8: Progress of a Mural, Clifford B. West. Drwgs (MOMA).

**BOSTON, MASS.** Doll and Richards, to Apr. 9: Pigs by Stanley Woodward. Apr. 11-23: Pigs by William Meyerowitz and Theresa Bernstein. Apr. 25-May 7: Pigs and W'cols by Sam Charles.

**BOSTON, MASS.** Guild of Boston Artists, Apr. 4-16: Pigs by R. H. Ives Gammell. Sculpt. by Mary O. Bowditch. Apr. 18-30: Portraits of Interiors by Ruth Perkins Safford.

**BOSTON, MASS.** Institute of Contemporary Art, to Apr. 24: Elie Nadelman. Margaret Brown Gallery, Apr. 1-23: Pigs by Hopkins Hensel. Public Library, Print Dept., Apr. 1-29: The Lithography of Fantin-Latour.

**BOSTON, MASS.** Vose Galleries, to Apr. 16: Pigs by Louise E. Marianetti. Apr. 4-23: Oils by Peter Pezzati. Apr. 18-May 7: Sculpt. by Charles Cutler.

**BROOKLYN, N. Y.** Brooklyn Museum, to Apr. 10: Westward Ho. To Apr. 17: Chinese Metalwork. To May 22: Brooklyn Mus. 3rd Nat'l Print Ann. Exhib.

**BUFFALO, N. Y.** Albright Art Gallery, to Apr. 3: 15th Ann. Western New York Exhib. Apr. 6-27: Buffalo Soc. of Artists.

**BYRAM, CONN.** New Lebanon Branch, Greenwich Library, Apr. 3-29: W'cols and Drwgs by Roger Selchow.

**CAMBRIDGE, MASS.** Fogg Museum of Art, Harvard University, to Apr. 23: Rugs of Turkey, Persia and Central Asia from Coll. of Joseph V. McMullan.

**CAMBRIDGE, MASS.** Germanic Museum, Harvard University, to Apr. 15: Creative Design and the Consumer. Apr. 25-May 7: Members Exhib., Cambridge Art Assn.

**CAMBRIDGE, MASS.** Massachusetts Institute of Technology, to Apr. 16: Fifty Books of the Year, 1949 (AIGA). Apr. 5-23: Early 20th Cen. Amer. W'cols (AFA).

**CANTON, OHIO.** Art Institute, to Apr. 15: Design in Nature (AFA).

**CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, to Apr. 17: Ascher Squares. Sculpt. by Emma Lu Davis. Apr. 1-24: Mervin Jules.

**CHATTANOOGA, TENN.** Chattanooga Art Association, University of Chattanooga, Apr. 15-May 1: Contemp. W'cols.

**CHICAGO, ILL.** Art Institute of Chicago, to Apr. 10: Soc. of Typographic Arts, 4th Ann. Exhib. Delta Phi Delta. A.I. School Exhib. To Apr. 24: Prints by Felix Vallotton. Apr. 15-May 29: Print Woodcut Through Six Centuries. Apr. 20-June 19: From Colony to Nation: Amer. Art Before 1815. Apr. 24-May 22: Advertising Design Students Exhib.

**CHICAGO, ILL.** Chicago Galleries Association, Apr. 1-30: Ann. Exhib. of Oil Pigs by the Assn. of Chicago Painters and Sculptors. Chicago Public Library, April 1-30: Pigs by William Edouard Scott, Wedgwood and Leeds Molds from the Coll. of Mrs. John A. Clements.

**CHICAGO, ILL.** Club Women's Bureau, Mandel Brothers, to Apr. 14: Sculpt., Ceramics, Drwgs. Prints from Artists League of the Midwest. W'cols by Atsushi Kikuchi. Apr. 16-May 14: Oils and W'cols from Artists League of the Midwest.

**CLAREMONT, CALIF.** Pomona College Gallery, to Apr. 15: Historical Survey of Pottery. Apr. 15-May 15: Spanish Pigs.

**CLEARWATER, FLA.** Art Museum, Apr. 4-16: School Exhib. Apr. 18-28: Fla. Federation Circuit.

**CLEVELAND, OHIO.** Cleveland Museum of Art, to Apr. 10: Work of Le Corbusier. Apr. 7-27: Matisse Drwgs (AFA).

**COLORADO SPRINGS, COLO.** Fine Arts Center, to Apr. 15: Ex Votos from France and Mexico (AFA). To Apr. 22: Currier and Ives Prints. Lawrence Barrett Litho-



California Palace of the Legion of Honor, San Francisco.

graphs. From Apr. 17-Indef.: Mrs. William Nitze Coll. of Playing Cards. Fine Arts Center School Show and Children's Classes Show. Apr. 24-Indef.: Old Masters Exhib. (MMA).

**COLUMBUS, OHIO.** Columbus Gallery of Fine Arts, to Apr. 24: Period Rooms in Miniature. Italian Religious Pigs.

**CORAL GABLES, FLA.** Rudolph Galleries, Apr. 1-30: Georgina Klitgaard, One-Man Show.

**CORTLAND, N. Y.** Cortland Free Library, Apr. 1-30: New Hope Group of Artists.

**CULVER, IND.** Culver Military Academy, to Apr. 15: Etchings by Chamerlain.

**DALLAS, TEX.** Dallas Museum of Fine Arts, to Apr. 17: W'cols by Chen Chi. Ghosts Along the Mississippi. Exhib. of Contemp. Amer. Pig from U. of Okla.

**DAYTON, OHIO.** Dayton Art Institute, to Apr. 10: Henry Varnum Poor's Pigs. Apr. 5-May 31: The Railroads in Pig.

**DAYTON, OHIO.** Jane Recce Art Galleries, Apr. 1-30: A Group of Pictorial Photog. Prints.

**DECATUR, ILL.** Art Center, Apr. 10-May 3: Decatur Camera Club Permanent Coll.

**DELAWARE, OHIO.** Wesleyan University, Apr. 6-16: Ill. Wesleyan Chapter Delta Phi Delta. Apr. 18-30: Ohio Wesleyan Chapter Delta Phi Delta.

**DENVER, COLO.** Denver Art Museum, Apr. 27: The Mod. Artist and His World.

**DES MOINES, IOWA.** Des Moines Art Association, to Apr. 24: Nebraska U. Print Coll. Apr. 4-May 1: Wedgwood Pottery. Apr. 23-May 22: Tapestry Exhib.

**DETROIT, MICH.** Detroit Institute of Arts, to Apr. 10: Mich. Artists. Craftsman.

**DULUTH, MINN.** University of Minnesota, to Apr. 14: Colonial Art in Latin America (AFA).

**DURHAM, N. H.** University of New Hampshire, Dept. of the Arts, to Apr. 11: Bridges. Apr. 18-May 9: Fifty Great Photographers.

**EAST LANSING, MICH.** Michigan State College, Apr. 1-24: 80 Drwgs and Prints by Contemp. Amer. Artists (Midtown Gal.). Apr. 27-May 15: Pigs and Prints by Kathrine Winkler, Ralf Henriksen, Murray Jones, Charles C. Pollock.

**ELMIRA, N. Y.** Arnot Art Gallery, Apr. 1-30: W'cols by 8 Syracuse Artists.

**EVANSVILLE, IND.** Evansville Public Museum, Apr. 1-15: Protestant Revolution (LIFE Mag.). Apr. 3-15: Historical Firearms. Apr. 15-30: Ann. Public Schools Crafts Show.

**FLINT, MICH.** Flint Institute of Arts, Apr. 1-21: Pigs by Francis Merritt and Vincent McPharlin. Apr. 22-29: Selection from Permanent Coll.

**GREEN BAY, WIS.** Neville Public Museum, Apr. 3-27: William Brigg Exhib.

**GREENVILLE, N. C.** Community Art Center, to Apr. 25: N. C. Artists Ann.

**GRINNELL, IOWA.** Grinnell College, Art Dept., to Apr. 8: Serigraphs (Nat'l Serigraph Soc.). Apr. 9-13: Grinnell College Camera Club. Apr. 20-May 18: W'cols by Members of Nat'l Assn. of Women Artists.

**HONOLULU, HAWAII.** Honolulu Academy of Arts, Apr. 7-May 15: Lanais and their Treatment: Architects and Decorators Design the Hawaiian House. Apr. 7-May 1: Japanese Festival Dolls.

**HOUSTON, TEX.** Museum of Fine Arts of Houston, Apr. 10-May 1: Encyclopedia Britannica Coll.

**INDIANAPOLIS, IND.** Art Association of Indianapolis. Indiana, John Herron Art Institute, to Apr. 17: Art of the Book: Manuscripts and Early Printing. To Apr. 24: Birds and Beasts in Art: Exhib. for Children.

**JACKSONVILLE, ILL.** Strawn Art Gallery, Apr. 3-12: W'col Show (Nat'l Assn. of Women Artists).

**KANSAS CITY, MO.** Kansas City Art Institute, Apr. 3-24: Contemp. Amer. Prints (AFA). Apr. 24-May 17: Pigs by Charles E. Burchfield, 1915-1948.

**KANSAS CITY, MO.** William Rockhill Nelson Gallery of Art, Apr. 3-May 1: 15th Anniversary Exhib.: 30 Outstanding Acquisitions, European and Oriental. Important Gifts to the Coll.

**LAGUNA BEACH, CALIF.** Laguna Beach Art Association, to Apr. 25: Oils by Joshua Meador. W'cols by Ruth VanSickle Ford, Members Non-Jury Exhib. of Oils, W'col and Sculpt.

**LITTLE ROCK, ARK.** Museum of Fine Arts, Apr. 1-15: Ark. Artists, Sponsored by the Nat'l Soc. of Arts and Letters.

**LONG ISLAND, N. Y.** Kew Gardens Art Center Gallery, to Apr. 30: Contemp. Artists.

**LOS ANGELES, CALIF.** James Wiggens Galleries, to Apr. 15: Small Pigs of Great Masters.

**LOS ANGELES, CALIF.** Los Angeles County Museum, to Apr. 17: Tapestries Acquired Since Mid-1946. Mod. Prints and Drwgs Lent by Local Collectors. Chinese Bronzes.

**LOUISVILLE, KY.** Art Center Association, to Apr. 9: Southeastern College Art Conference Exhib. Apr. 11-23: Small Sculpt. (Bertha Schaefer Gal.). Apr. 25-May 7: Advertising in the U. S. (MOMA).

**J. B. Speed Art Museum, Apr. 1-22: Amer. Printmaking 1913-1947 (AIGA). Apr. 5-26: Fifty Books of the Year, 1948 (AIGA). Apr. 1-Indef.: 7th Ann. Exhib., Fla. Gulf Coast Group (Clearwater Art Museum).**

**University of Louisville, Apr. 4-30: Sylvia Wald.**

**LOWELL, MASS.** Whistler's Birthplace, Apr. 1-30: Local Independent Exhib.

**MANCHESTER, N. H.** Currier Gallery of Art, to Apr. 25: Pigs by Karawina. Apr. 1-22: Contemp. Illustrations of Children's Books. Apr. 3-24: Five Amer. Painters: Avery Hartley, Weber, Rattner, Knaths (AFA).

**MASSILLON, OHIO.** Massillon Museum, Apr. 1-30: Oils by Byron M. Sweet. The Navajos (LIFE Mag.).

**MIAMI BEACH, FLA.** Public Library and Art Center, Apr. 5-26: Guatemala (AFA).

**University of Miami, to Apr. 3: Cuban W'cols (AFA).**

**MILWAUKEE, WIS.** Layton Art Gallery, to Apr. 29: Pigs by Carol-Lou Burnham.

**Milwaukee-Downer College, Chapman Memorial Library, Apr. 1-30: Pigs by Bendre of Bombay.**

**MINNEAPOLIS, MINN.** Minneapolis Institute of Arts, to Apr. 15: Art Schools, U. S. A. (AFA). Art Schools, Twin Cities. Apr. 14-May 12: Prints by Paris Painters. Apr. 24-May 15: Ancient Peruvian Textiles (AFA). To May 15: Historic Minnesota.

**University Gallery, University of Minnesota, to Apr. 15: Ancient and Mod. Ornament Jewelry.**

**Walker Art Center, Apr. 17-May 29: Max Weber Retrospective. Apr. 3-July 31: Mod. Pig in Minnesota. Apr. 5-May 29: Lamps and Lighting Fixtures. To May 1: Recent Pigs by Cameron Booth.**

**MONTECLAIR, N. J.** Montclair Art Museum, to Apr. 17: History of Portrait Pig.

**MUSKEGON, MICH.** Hackley Art Gallery, Apr. 1-25: Oils by U. S. Artists. Nat'l Newspaper Snapshot Awards.

**NEWARK, N. J.** Newark Art Club, Apr. 4-29: 24th Ann. Exhib.. W'col. and Sculpt.

**Newark Museum, Apr. 20-Indef.: Life and Culture of Tibet. To Apr. 24: Associated Artists of New Jersey.**

**Rabin and Krueger Gallery, Group Exhib.: Robert Philipp, Bernar Gussow, Moses Soyet.**

**NEW BRUNSWICK, N. J.** Rutgers University, to Apr. 15: Fernando Castro Pacheco. One-Man Show.

**NEW HAVEN, CONN.** Yale University Art Gallery, to Apr. 10: Sports and Games: Loan Exhib. of Pigs and Sculpt. To Apr. 17: Recent Acquisitions. Apr. 18-May 14: 19th Cen. Ceramics and Pewter. Apr. 19-June 5: Industrial Design.

**NEW ORLEANS, LA.** Arts and Crafts Club, to Apr. 9: Combined Show of Stanley Silverman and Eve Geller.

**Isaac Delgado Museum of Art, Apr. 5-26: Mod. Jewelry Under \$50 (AFA).**

**Newcomb Art School, Tulane University, Apr. 3-30: Audubon Bird Prints.**

**NEW YORK, N. Y. A. C. A., 63 E. 57, to Apr. 9: Sculpt. by Berta Margoules. Apr. 11-30: Pigs by Robert Gwathmey. Apr. 25-May 7: A. C. A. Group.**

**Argent, 42 W. 57, Apr. 4-10: Searing-Leaycraft. Frieda Fine-man. Helen Harvey Shotwell. Apr. 18-30: Elvira Reilly. Eve Van Ek. Rose Kuper.**

**Artists' Gallery, 61 E. 57, to Apr. 8: Pigs by Ben Wilson. Apr. 9-29: Pigs by H. Bowden.**

**Associated American Artists, 711 5th Ave., to Apr. 9: The Women. Two Moods. Pigs by Anita Alexander.**

**Babeock, 38 E. 57, to Apr. 16: Pigs by Holmead. Apr. 18-Indef.: Pigs by 19th and 20th Cen. Amer. Artists.**

**Buehholz, 32 E. 57, to Apr. 3: Pablo Picasso. Oils, W'cols, Drwgs and Bronzes. Apr. 5-May 1: Ascher Panels. Sculpt. by Henry Moore and Henri Matisse.**

**Dunantown, 32 E. 51, Apr. 5-23: Spring Group Exhib.**

**Durlacher, 11 E. 57, to Apr. 23: Ben Nicholson.**

**Ward Eggleston, 161 W. 57, Apr. 4-30: Group Exhib.**

**Feigl, 601 Madison Ave., Apr. 19-May 6: Recent Work by Dimitri Merinoff.**

**Friedman, 20 E. 49, Apr. 1-30: Pigs by Ben Lassen.**

**Garret, 47 E. 12, April 1-June: Group Show.**

**Grand Central, 15 Vanderbilt Ave., Apr. 12-30: Period Rooms in Miniature (Children's Aid Soc.).**

**Grand Central Branch, 55 E. 57, Apr. 5-16: Pigs by Alphonse W. Shelton.**

**Gralier Club, 47 E. 60, Apr. 20-May 31: The Work of Carl Purington Rollins.**

**Jane Street, 760 Madison Ave., to Apr. 9: Pigs by Larry Rivers.**

**Kennedy, 785 5th Ave., Apr. 4-30: W'cols by Herb Olsen. Knoedler, 14 E. 57, to Apr. 16: Jean Pougny. Apr. 18-May 7: Seurat Pigs and Drwgs.**

**Kraushaar, 32 E. 57, Apr. 4-26: Pigs by John Koch. Apr. 28-May 14: Pigs by Edward P. Jones.**

**Laurel, 108 E. 57, Apr. 4-23: Pigs by Jimmy Ernst.**

**Mortimer Lewis, 16 W. 57, Apr. 4-30: Oils by Kahlil Gibran.**

**Julien Levy, 42 E. 57, to Apr. 9: Sculpt. by David Hare. Apr. 13-30: Group Show.**

**Macbeth, 11 E. 57, to Apr. 9: W'cols and Drwgs by Arthur K. D. Healy. Apr. 11-30: Original Drwgs by Olin Dow, Illustrations for the Book "Franklin Roosevelt at Hyde Park."**

**Marque, 16 W. 57, to Apr. 7: Oils and W'cols by Arnold Friedman. Apr. 9-30: Pigs by Philip Perkins.**

**Metropolitan Museum of Art, 5th Ave. at 82, Apr. 1-May 1: The Romantic Imagination. Apr. 8-Indef.: The Legacy of Greece and Rome. To Apr. 14: Roman Silver Vases from the Boscoreale Treasure. Apr. 20-Indef.: The 13th Cen. Virgin from the Demolished Choir Screen of Strasbourg Cathedral. To May 1: Amer. Institute of Graphic Arts Trade Book Clinic. To May 15: Masterpieces of European Porcelain.**

**Midtown, 605 Madison, Apr. 5-23: W'cols by Dong Kingman. Apr. 26-May 14: Pigs by Isabel Bishop.**

**Milch, 55 E. 57, Apr. 4-23: W'cols by John Whorf. Apr. 25-May 7: Pigs by Mildred Hayward.**



Museum of the City of New York, 5th Ave. and 103, to Apr. 10: My Favorite Heirloom. Apr. 1-30: Portrait Dolls of the Theatre World.

Museum of Modern Art, 11 W. 53, to Apr. 17: Art Directors Club Exhib. To May 1: The Exact Instant. Apr. 13-Oct.: House in the Garden. Apr. 27-June 26: Lobmeyr Glass. To June 12: Braque.

National Serigraph Society, 38 W. 57, to May 7: 10th Ann. Exhib. of the Nat'l Serigraph Soc.

New Art Circle, 41 E. 57, to Apr. 30: Le Fauconnier.

New York Historical Society, 170 Central Park W., Apr. 7-June 15: The Confederate States of America. To May 8: Amer. W'cols. To July 15: Gold Fever—Calif. Gold Rush.

New York Public Library, 476 5th Ave., to Apr. 30: Music Festivals in Amer. First Fruits. Apr. 1-May 31: Developments in Transportation. Apr. 5-30: Fifty Books of the Year, 1948 (AIGA). Apr. 18-30: Color Reproductions of Pigs and Drwgs.

New York Society of Ceramic Arts, 29 W. 8, Apr. 1-15: Chinese Ceramics from Warren E. Cox Coll.

Betty Parsons, 15 E. 57, to Apr. 16: Mark Rothko. Apr. 18-May 7: Theodoros Stamos.

Passedoit, 121 E. 57, Apr. 4-23: New Pigs by B. J. O. Nordfeldt. Apr. 26-May 17: Pigs by Moussia.

Peridot, 6 E. 12, Apr. 4-May 30: Group Show.

Perls, 32 E. 58, to Apr. 30: First N. Y. Showing of Mod. French Pigs, Section II.

Rabinovitch Photography Workshop, 40 W. 56, to Apr. 30: Revolving Exhib. of Photos by the Workshop Group.

Rosenberg, 16 E. 57, to Apr. 9: Recent Pigs by Michel Patriz. Apr. 11-30: French and Amer. Contemp. Painters.

Bertha Schaefer, 32 E. 57, to Apr. 16: String Compositions by Sue Fuller. Caseins by Peter Busa. Apr. 18-May 14: Recent Pigs by Bernice Cross.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, Apr. 1-30: Group Sculp. Exhib.

Jacques Seligmann, 5 E. 57, to Apr. 9: Ralph Scarlett. Apr. 18-May 7: Arthur Kraft.

E. and A. Silberman, 32 E. 57, Apr. 1-30: Baroque Ptg of 17th and 18th Cen.

Van Diemen-Lilienfeld, 21 E. 57, to Apr. 18: Pigs by Artemesia Drefs. Apr. 20-May 3: W'cols by Natacha Jacobson.

Weyhe, 794 Lexington Ave., to Apr. 6: Recent Work by Antonio Frasconi.

Whitney Museum of Art, 10 W. 8, Apr. 2-May 8: 1949 Ann. Exhib. of Contemp. Amer. Sculp., W'cols and Drwgs.

Wildenstein, 19 E. 64, to Apr. 3: Great Chinese Pigs of the Ming and Ch'ing Dynasties. Apr. 7-May 14: Degas.

Willard, 32 E. 57, to Apr. 23: Pigs by Gina Kneel. Apr. 26-May 21: Pigs by Douglas Lockwood.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Apr. 3-24: Exhib. of Children's Work from the Norfolk Public Schools. Apr. 10-May 1: Pigs by Bertha Fanning Taylor.

NORMAN, OKLA. University of Oklahoma. Museum of Art, Apr. 1-15: Wm. Harold Smith Pigs. Apr. 15-May 1: 20th Cen. Amer. Pigs.

NORTHAMPTON, MASS. Smith College Museum of Art, Apr. 6-30: Americana (AFA).

NORWICH, CONN. Slater Memorial Museum, to Apr. 24: An Outline of European Ptg. Reproductions from Museum Collections, Netherlands Infor. Bureau, U. of Vermont.

OAKLAND, CALIF. Mills College Art Gallery, to Apr. 10: Architecture of the Andes. Indian Baskets. Peruvian Textiles. Apr. 17-May 15: Toward a Better Oakland.

OVERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, to Apr. 15: Contemp. Amer. Religious Pigs. Apr. 18-30: W'cols by Jessie B. Trefethen.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, to Apr. 18: Pyramid Painters.

OMAHA, NEB. Society of Liberal Arts, Joslyn Memorial, Apr. 3-24: Pastels by Charlotte Christine Pusch. Apr. 6-Indef.: Ernest L. Blumenschein. Apr. 10-May 5: Contemp. Amer. Ptg. Apr. 10-May 8: Lens and Shutter Ann. Salon.

PASADENA, CALIF. Pasadena Art Institute, to Apr. 24: Pasadena City Schools. Apr. 29-May 22: Burke's Delft Silver. Rembrandt Etchgs. W'cols by James Couper Wright.

PEORIA, ILL. Bradley University, Apr. 5-26: L. Moholy-Nagy Mem. Exhib. (AFA).

PHILADELPHIA, PA. American Swedish Historical Museum, to Apr. 17: The Museums of Sweden.

Art Alliance, to Apr. 7: Pigs by Edith Jaffy. To Apr. 24: Pigs by Margaret Gest. Apr. 5-May 1: Color Photog. Drwgs, W'cols and Sculp. by Raymond Puccinelli. Illustrations by Lester Beall. Oils by Moses and Isaac Soyer. The Industrial Designer in Gadgets. Apr. 9-May 5: Pigs by Ann Taub Goodman. Apr. 26-May 22: Pigs by William Corasick.

Contemporary Art Association, Apr. 4-27: Drwgs and Decorative Arts.

Moore Institute of Art, to Apr. 7: Advertising Art. Apr. 12-May 3: Schumacher Fabric Exhib.

Pennsylvania Academy of Fine Arts, to May 1: One-Man Shows in Philadelphia Artists' Gal.

Philadelphia Artists' Gallery, Apr. 5-17: Pigs, Drwgs and Prints by Henry Pitz. Apr. 19-May 1: Pigs and Lithographs by Doris Kunzie Weidner. Apr. 8-May 6: John Dull Mem. Exhib.

Philadelphia Museum of Art, to May 1: Folk Prints of Northern Europe.

Print Club, Apr. 8-29: 26th Ann. Exhib. of Etching.

PITTSBURGH, PA. Carnegie Institute, Apr. 24-May 15: Fifty Books of the Year, 1948 (AIGA).

PITTSFIELD, MASS. Berkshire Museum, Apr. 1-30: Wood in Every Medium (Abraham Kamborg). Photographs (Photog. Soc. of Amer.). Landscape Ptg by New England Artists (Cayuga Mus.). Apr. 25-May 6: Ann. Conservation Exhib.

PITTSFORD, N. J. Fiddlers Forge, to Apr. 15: Exhib. of European and Amer. Antique Ironwork. Apr. 15-May 15: Early and Contemp. Signs and Weather-vanes.

PORTLAND, ME. Sweet Memorial Art Museum, Apr. 12-May 1: A War Dept. Photo Exhib.: Germany Today.

PORTLAND, ORE. Portland Art Museum, to Apr. 10: Drwgs from Santa Barbara Mus. To Apr. 12: Art Work from Portland High Schools. To Apr. 15: Ore. Guild of Sculptors and Painters.

PRINCETON, N. J. Art Museum, Princeton University, Apr. 12-30: Pigs by Sully.

PROVIDENCE, R. I. Providence Art Club, Apr. 26-May 8: Arthur Deshaies and Jos. D. Herbert.

Rhode Island School of Design Museum, Apr. 26-May 24: Ptg Towards Architecture.

QUINCY, ILL. Quincy Art Club, to Apr. 15: Pigs from the Bay Region (AFA).

RACINE, WIS. Charles A. Wustum Museum of Fine Arts, Apr. 5-26: Grandma Moses. The Prophets (AFA).

RALEIGH, N. C. State Art Gallery, Apr. 3-May 2: Pigs from the French Gratitude Train.

RICHMOND, IND. Art Association of Richmond, to Apr. 11: Pigs by Gordon Kelly. Apr. 17-30: High School Art Exhib.

RICHMOND, VA. Virginia Museum of Fine Arts, to Apr. 24: 12th Va. Artists Exhib. To May 1: Children's Art of the Southeast.

ROCHESTER, N. Y. Memorial Art Gallery, Apr. 1-24: Faculty and Student Exhib. (Cranbrook Academy of Art). Apr. 1-28: Amer. W'cols (AFA).

ROCKFORD, ILL. Rockford Art Association, Apr. 4-May 1: 25th Ann. Rockford and Vicinity Artists Exhib.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Apr. 5-21: Fabrics by Block House.

RUSTON, LA. Louisiana Polytechnic Institute, to Apr. 15: Pigs for You (AFA).

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Apr. 1-9: Life Sculp. Apr. 1-15: Haitian Pigs. Apr. 20-30: Sacramento City Schools Exhib. Apr. 1-30: W'cols by Eichler. Pigs by Californians. Cosla Coll. Crocker Coll. of Old Master Pigs and Drwgs.

SAGINAW, MICH. Saginaw Museum, to Apr. 3: 37th Local Art Exhib. Fifty Great Photos (MOMA).

ST. LOUIS, MO. City Art Museum, Apr. 1-25: City Public Schools. Apr. 25-May 15: Rosa Alba Exhib. Apr. 1-May 1: Wedgwood Exhib. To May 1: Contemp. Amer. Prints.

ST. PAUL, MINN. St. Paul Gallery and School of Art, to Apr. 27: Pigs from the Coll. of Mrs. Lynn Thompson.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, to Apr. 10: Edith Richcreek. One-Man Show.

SAN ANTONIO, TEX. Witte Memorial Museum, to Apr. 3: Faculty Exhib. (U. of Tex.). Etchgs by Pedro Terran. Tex. Printmakers Guild.

SAN DIEGO, CALIF. Fine Arts Gallery, Apr. 4-30: Upjohn Coll. of Amer. Art. Work of San Diego City School Children.

SAN FRANCISCO, CALIF. San Francisco Museum of Art, to Apr. 3: Mod. Church Art (MOMA). To Apr. 17: Photos by Fred C. Lyon, Jr. To Apr. 24: Design in the Dining Room.

SAN MARINO, CALIF. Huntington Library and Art Gallery, to Apr. 30: Ackermann's Repository of Arts. Printing in Calif. 1848-1949. Calif. in Maps 1541-1851.

SARATOGA SPRINGS, N. Y. Skidmore College, Apr. 1-10: Drwgs, Pigs and Prints by Raymond Calkins. Apr. 11-May 2: Three Post War Houses (MOMA).

SEWANEE, TENN. Art Gallery, University of the South, Apr. 27-May 9: Sewanee Southern Salon of Photog.

SCRANTON, PA. Everhart Museum of Natural Science and Art, to Apr. 10: Recent Print Acquisitions. Apr. 1-30: Gimbel Pa. Art Coll.

SEATTLE, WASH. Henry Gallery, University of Washington, Apr. 8-May 2: Music and Art Foundation Exhib. for Northwest Artists.

Seattle Art Museum, Apr. 7-May 1: 7th Seattle Internat'l Exhib. of Photog. Eng. and European Porcelain, 18th and 19th Cen. 1948 Accessions to Mus. Coll. Pigs by Leo Kenney. Beauty at Low Cost.

SIoux CITY, IOWA. Sioux City Art Center, Apr. 1-30: 11th Ann. Photog. Salon (Sioux City Camera Club).

SPRINGFIELD, ILL. Springfield Art Association, Apr. 10-May 4: Ann. Children's Exhib.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, to Apr. 17: Pigs Toward Architecture (Miller Co.). Apr. 3-24: Pigs by Roger Holt. Apr. 19-May 1: Amino Sculp.

Springfield Museum of Fine Arts, Apr. 3-May 1: 5th Ann. College Students Art Competition and Exhib.

SPRINGFIELD, MO. Springfield Art Museum, to Apr. 5: Work from Art Depts of Springfield Schools and Colleges. Apr. 9-May 7: 19th Ann. Exhib. Open to Artists of Mo. and Adjacent States.

STATEN ISLAND, N. Y. Staten Island Museum, to Apr. 6: Craft Exhib. Apr. 10-May 31: Spring Exhib. of Staten Island Artists.

SYRACUSE, N. Y. Syracuse Museum of Fine Arts, Apr. 3-18: 4th Ann. Exhib., Adult Arts and Crafts. Apr. 20-May 16: Internat'l Photog. Salon. Syracuse Printmakers. Syracuse University, Apr. 3-24: 27th Ann. Exhib. of Advertising and Editorial Art (AFA). St. Louis' Jefferson Mem. Competition (AFA).

TACOMA, WASH. Tacoma Art Association, to Apr. 6: Oils by Edgar Ewing. What is Mod. Ptg (MOMA).

TULSA, OKLA. Philbrook Art Center, Apr. 5-May 8: 9th Okla. Artists Ann.

UNIVERSITY, LA. Louisiana State University, to Apr. 4: Houses U. S. A.

URBANA, ILL. University of Illinois, Apr. 10-May 1: Exhib. of Work by Faculty of U. of Ill.

UTICA, N. Y. Munson-Williams-Proctor Institute, Apr. 3-24: 19th Cen. French Pigs (AFA). Illustrations for Children's Books. Prints by Kaethe Kollwitz. Chinese Pigs. Drwgs of the Kano School. Winter by Ernest Lawson. Bringham's Yard by Eugene Speicher.

WASHINGTON, D. C. Corcoran Gallery of Art, Apr. 9-May 1: Pigs by Tasev. To May 8: 21st Biennial Exhib. of Contemp. Amer. Oil Ptg.

Library of Congress, to Apr. 8: Swiss Book Exhib. To June 15: Centennial of Minnesota Territory.

Little Gallery, to Apr. 15: Eng. Political Cartoons 1775-1825.

National Gallery of Art, Apr. 17-June 19: Early Italian Engravings.

Pan American Union, to Apr. 30: Mex. Children's Pigs.

Phillips Memorial Gallery, Apr. 3-Indef.: W'cols by John Marin.

Whyte Gallery, Apr. 6-30: Poetry and Ptg by a Group of Wash. Artists.

WESTFIELD, MASS. Westfield Athenaeum, Apr. 1-30: San Quentin Photos (LIFE Mag.).

WEST PALM BEACH, FLA. Norton Gallery and School of Art, to Apr. 10: Ann. Exhib. by Students of the Norton School of Art.

WICHITA, KANS. Wichita Art Association, to Apr. 15: Nat'l Decorative Arts.


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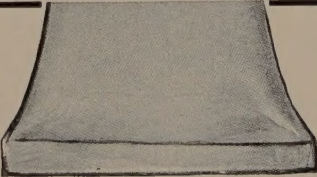
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Wichita Art Museum, Apr. 3-24: Reproductions of Historic Far Eastern Textiles (AFA).  
**WILMINGTON, DEL.** *Society of Fine Arts*, to Apr. 3: Stained Glass, Apr. 10-May 1: Wilmington School Children's Art Work.  
**WORCESTER, MASS.** *Worcester Art Museum*, to May 14: Fish and Fishing, Apr. 17-May 8: Mod. Buildings for Schools and Colleges. Worcester Photo Clan, 25th Anniversary Exhib.  
**YOUNGSTOWN, OHIO.** *Butler Art Institute*, to Apr. 15: Pepsi-Cola Show.  
**ZANESVILLE, OHIO.** *Art Institute*, Apr. 1-30: The Arts of China.

## Where to Show

### NATIONAL

**BLOOMFIELD, N. J.** *1st Spring Festival Show of Amateur Creative Arts*, May 20-23. Society of Creative Amateur Artists. Open to all amateur artists. All media. Awards. Work due May 7. For further information write Mr. C. A. Emmons, General Chairman, 82 Broad St., Bloomfield.  
**IRVINGTON, N. J.** *16th Annual Exhibition*, May 1-20. Irvington Free Public Library. Open to American artists. Media: oil, watercolor, prints, sculpture. Entry fee \$1. Jury. Prizes. Entry cards and work due Apr. 23. For further information write May E. Baillet, Sec'y, 1064 Clinton Ave., Irvington 11.  
**NEW YORK, N. Y.** *Rome Prize Fellowships 1949-1950*, 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical compositions, painting, sculpture, history of art, and classical studies. Open for one year beginning Oct. 1, 1949. Application blanks due Feb. 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave.  
**PHILADELPHIA, PA.** *12th Anniversary of the McCandlish Awards*, April 30. McCandlish Lithograph Corp. Open to all artists for the best poster design advertising a cigarette. All media. \$1350 in prizes. Work due Apr. 30. For further information write McCandlish Lithograph Corp., Roberts Ave. and Stokely St., Philadelphia 29.  
**PROVIDENCE, R. I.** *3rd National Silversmithing Workshop Conference for Teachers*, Aug. 1-26. To be held at the Rhode Island School of Design. Open to teachers of jewelry or metalwork. Media: design, jewelry making, metal-

work and smithing. Entry cards due Apr. 12. For further information write the sponsors: Handy & Harman, Craft Service Dept., 82 Fulton St., New York 7.  
**TULSA, OKLA.** *4th Annual National American Indian Painting Exhibition*, May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: oils and watercolors. Jury. Prizes. For further information write Dorothy Field, 2727 Rockford Rd., Tulsa.

### REGIONAL

**ANN ARBOR, MICH.** *3rd Annual Exhibition, Michigan Watercolor Society*, June 4-July 3. Museum of Art Galleries. Open to Mich. artists. Media: watercolor, transparent and opaque. Jury. Entry cards due May 7. Work due May 14. Entry fee \$1 for members, \$2.50 for non-members. For further information write Mary Jane Bigler, Sec'y, 16708 Rosemont Rd., Detroit 19, Mich.  
**ATHENS, OHIO.** *7th Annual Ohio Valley Oil and Watercolor Show*, July 1-31. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Ind., Ill., W. Va., Pa., and Ky. Media: oil and watercolor. Jury. Prizes. Entry cards due June 1. Work due June 10. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens.  
**BRISTOL, VA.** *6th Annual Regional Exhibition*, Apr. 25-May 20. Virginia Intermont College. Open to artists of Va., W. Va., Tenn., Ky., N. C., Ga., and District of Columbia. Media: oil, watercolor, prints. Jury. Prizes. Entry fee \$1 per painting; 50¢ per print. Work due Apr. 12. For further information write Prof. C. Ernest Cooke, Virginia Intermont College, Bristol.  
**CANTON, OHIO.** *16th Annual May Show*, May-June. Canton Art Institute. Open to present and former Stark County residents. Media: painting, drawings, sculpture and crafts. Jury. Prizes. Entry fee \$3. Work due Apr. 16. For further information write Canton Art Institute, 1717 Market Ave., Canton.  
**COLUMBUS, OHIO.** *25th Annual Circuit Exhibition of Ohio Watercolor Society*, Nov. 1949-July 1950. Columbus Gallery of Fine Arts. Open to present and former residents of Ohio. Media: watercolor, gouache. Jury. Cash prizes. Fee \$3 including membership. Entry cards due Sept. 28. Work due Oct. 8 at Columbus Gallery, 480 E. Broad St., Columbus. For entry blanks and further information write Edith McKee Harper, Sec'y, Treas., 1403 Corvallis Ave., Cincinnati, Ohio.

**DALLAS, TEX.** *20th Annual Dallas Allied Arts Exhibition*, May 1-29. Dallas Museum of Fine Arts. Open to artists of Dallas County. Media: painting, drawing, sculpture and crafts. Jury. Prizes. Work due Apr. 16. For further information write Dallas Museum of Fine Arts, Dallas 10.  
**DENVER, COLO.** *55th Annual Exhibition of Western Artists*, July-Aug. Denver Art Museum. Open to artists living West of the Mississippi and in the states of Wis. and Ill. Media: oil, watercolor, gouache, prints, drawings, ceramics and sculpture. Purchases prizes. Work due June 11. For further information and entry blanks write Denver Art Museum.  
**INDIANAPOLIS, IND.** *42nd Annual Exhibition of Work by Indiana Artists*, May 1-June 5. John Herron Art Institute. Open to present and former residents of Ind. Media: oil, watercolor, tempera, pastel, sculpture. Jury. Prizes total \$1200. Entry fee \$2. Entry cards due Apr. 11. For further information write Wilbur D. Peat, Dir., John Herron Art Institute, Pennsylvania and 16th Sts., Indianapolis 2.  
**MINNEAPOLIS, MINN.** *Centennial Minnesota*, June. Dayton Company. Open to artists working in Minn., Wis., Iowa, N. Dak., S. Dak., Mont., Mich. Media: oil, watercolor. Work must depict some aspect of Minnesota life. Jury. Prizes. Work due Apr. 15. For further information write Centennial Minnesota, The Dayton Company, Minneapolis.  
**OMAHA, NEB.** *2nd Annual Central States Graphic Arts Exhibition*, May 4-June 5. Joslyn Memorial Art Museum. Open to artists living in Ark., Colo., Ill., Iowa, Kans., La., Minn., Mo., Neb., N. Dak., Okla., S. Dak., Tex., Wis., Wyo. Media: drawings and prints. Jury. Purchase prizes. Work due Apr. 18. For further information write Mrs. David S. Carson, Joslyn Memorial Art Museum, Omaha.  
**ROCHESTER, N. Y.** *1949 Rochester-Finger Lakes Exhibition*, May 6-June 5. Memorial Art Gallery. Open to all artists of Rochester and 19 counties in west-central New York State. All media. Prizes and purchase awards. Entry cards and work due Apr. 23. For further information write Miss Isabel C. Herdle, Assistant Dir., Memorial Art Gallery, Rochester 7.  
**SIOUX CITY, IOWA.** *Iowa May Show*, April 30. Sioux City Art Center. Open to anyone who votes in Iowa. Media: paintings in oil. Jury. Prizes. Work due Apr. 15 at the Art Center, 613 Pierce St. For further information write Mrs. Nicholas O'Millineuk, American Association of University Women, Sioux City.

### SUMMER ART SCHOOLS

pd, painting and drawing  
 g, graphics  
 s, sculpture  
 c, crafts  
 ca, commercial art  
 id, industrial design  
 p, photography  
 aa, art appreciation and history  
 f, fashion  
 il, illustration  
 int, interior decorating  
 arc, architecture

**AJIJIC, MEX.** *Mexican Art Workshop*, Lake Chapala. pd. July 15-Aug. 15. Write to Irma S. Jonas, 238 E. 23 St., N. Y. 10, for information.  
**ANN ARBOR, MICH.** *University of Michigan*, aa. June 20-Aug. 13. Reg. to June 18. 8 wks, \$35 for Mich. residents; \$90 for non-residents.  
**BASIN, MONT.** *Shuttle-Craft Guild, School of Hand-weaving*, c. May 16-Sept. 30. Reg. cont. \$75 per wk, incl. room and board.  
**BLOOMFIELD HILLS, MICH.** *Cranbrook Academy of Art*, pd, s, c, id, arc. Reg. to Apr. 15.  
**BOSTON, MASS.** *Boston Museum School*, 230 The Fenway, pd, s, g.  
*Butera School of Fine Arts*, 240 Huntington Ave. pd, ca, il, aa, id, May 31-July 22. Reg. cont. \$10 per wk.  
*Vesper George School of Art*, 44 St. Botolph St. ca, f, int, id, il. June 13-Sept. 19. Reg. cont. \$5 for June, \$10 for Sept.  
**BROOKLYN, N. Y.** *Brooklyn Museum Art School*, Eastern Pkwy. pd, aa. June 6-July 29.  
**CHICAGO, ILL.** *Art Institute of Chicago*, Mich. Ave. at Adams St. pd, s, int, f, c, aa. June 27-Aug. 5. Reg. to June 27. \$67.  
*Institute of Design*, 632 N. Dearborn St. id, p, arc. June 27-Aug. 6.  
**FALL RIVER, MASS.** *Bradford Durfee Technical Institute*, 64 Durfee St. id, f. Ann. tuition: Mass. residents \$100; others \$250.  
**GRAND RAPIDS, MICH.** *Kendall School of Design*, 145 Fountain St. id, ca.  
**LAS VEGAS, N. MEX.** *New Mexico Highlands University*, University and National Ave. pd, s, c. June 6-July 15. July 16-Aug. 19. Reg. to June 10. \$35 per quarter.  
**LELAND, MICH.** *Leelanaw Summer Art School*, pd. June 18-July 25. Reg. to June 20. \$12-40. Write Art Dept., Mich. State College, East Lansing, Mich.  
**MADISON, WIS.** *University of Wisconsin*, pd, s, c, g. June 24-Aug. 19. Reg. cont. \$60.  
**MINNEAPOLIS, MINN.** *Walker Art School*, 1710 Lyndale South. pd, il, s, ca. June 20-Aug. 12. \$80.  
**NEW YORK, N. Y.** *Hans Hofmann School of Fine Arts*, 52 W. 8 St. pd. June 13-Sept. 2. Reg. cont. \$140 for 12 wks.  
*Maxwell Starr School of Art*, 54 W. 74 St. pd, s. Reg. cont. \$20 per mo.  
*Ozenfant School of Fine Arts*, 208 E. 20 St. pd. June-July. Reg. cont. \$100 for 2 mos.  
**OAKLAND, CALIF.** *Mills College Creative Workshop*, Mills College. pd, c, aa. July 5-Aug. 13. Reg. to July 3.

Resident fee of \$250 for 6 wks, incl. room and board.  
**PHILADELPHIA, PA.** *Moore Institute of Art*, 1330 N. Broad St. pd, c, il, f, int, aa, id.  
*Pennsylvania Academy of Fine Arts*, Broad & Cherry Sts. pd, s. Beg. June 13.  
**PORTLAND, ORE.** *Museum Art School*, West Park at Madison. pd.  
**PROVIDENCE, R. I.** *Rhode Island School of Design*, 26 College St. pd, ca, id, s, il, c.  
**SKOWHEGAN, ME.** *Skowhegan School of Painting and Sculpture*, pd, s. Beg. June 27.  
**TAOS, N. MEX.** *Bistram School of Fine Arts*, Box 45. pd. May 23-Aug. 25. Reg. cont. \$40 per mo.  
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REGISTRATION

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*Afternoon*

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*Morning*

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*Afternoon*

RELIGIOUS ART IN THE MODERN  
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TUTE

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